MASTERPIECES OF THE KALPSUTRA PAINTINGS

By

Sarabhai M. Nawab

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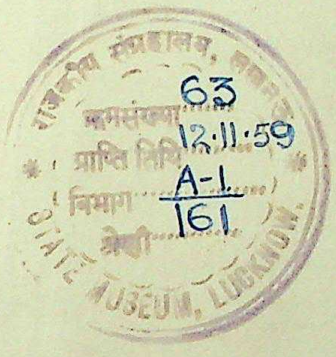

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BY
SARABHAI M. NAWAB

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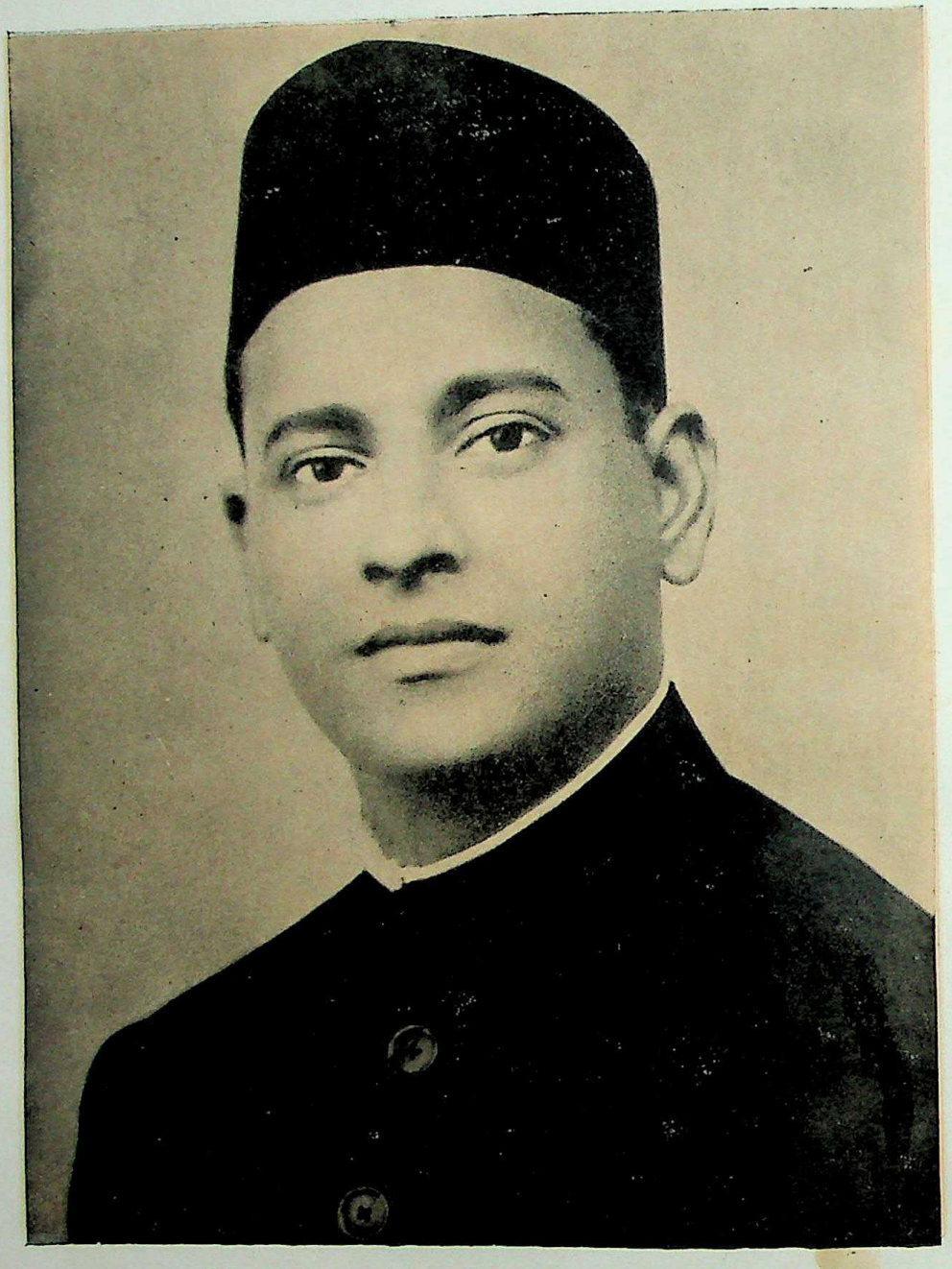

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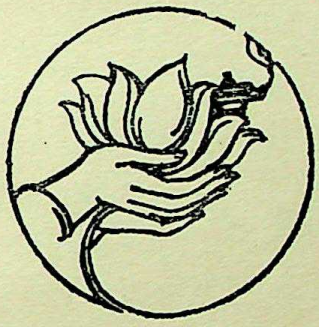

TO

SHETH MANEKLAL CHUNILAL SHAH J. P.

Fig. 1 to 10

चित्र १ थी १०

Plate A

PREFACE

This is my first earnest and humble effort to reproduce as much as I can publish colour reproductions of the Western Indian Miniature Paintings, to draw the attention of the lovers of Indian Art and the scholars who wish to study the school of Western Indian Miniature Painting. If it reveals the extent of the Art treasures hidden in Jain Bhaṇḍāras of Western India, my labour and expenditure have been well expended.

I have selected for my purpose; 31 MSS. only out of hundreds MSS. those are scattered in every part of India, out of which 9 of palm-leaf and 22 of paper.

Also I am fortunate to publish for the first time, with this book, the complete series of the oldest miniature Rāga Paintings of the Western Indian School from the collection of late Jaināchārya Jayasiṃhasūriji and the nine paintings of The Early Gujarātī Rāga Paintings from my collection for the benefit of Art lovers, those are taking interest in Rāga Paintings. The quotations from the Sangitopaniṣad Sāroddhāra of Sudhākalaśgaṇi are given from the paper MS. of well known scholar Muni Śri Puṇyavijayji's collection.

The history of Western Indian miniature paintings has been outlined by me in my book Jain Chitra Kalpadruma[1] and Pavitra Kalpasūtra[2], and illustrated examples have been reproduced in the plates.

The most prolific sources of material for that school of miniature paintings are the numerous palm-leaf and paper manuscripts of two Śvetāmbara Jain works entitled the Kalpasūtra and Kālakāchāryakathā. The miniatures of the later are presented in my publication Kālakakāthāsaṃgraha[3] and in the Story of Kālaka by Prof. W. Norman Brown;[4] those of the former provide the subject of the present volume.

The Western Indian Miniature Paintings from the another Jain works have been already published by me in Jain Miniature Paintings from Western India,[5] and Jaisalmerani Chitrasamriddhi[6].

1 Nawab, S. M., Ahmedabad, 1935.
2 Punyavijayaji, Muni; published by S. M. Nawab, Ahmedabad, 1952.
3 Shah, A. P., Śrī Kālakakathāsaṃgraha Published by S. M. Nawab; 1950.
4 Brown, W. Norman; The Story of Kālaka, 1933.
5 Dr. Motichandra. Published by S. M. Nawab; Ahmedabad. 1949
6 Punyavijayaji, Muni; Published by S. M. Nawab; Ahmedabad. 1952

Miniatures from the Kalpasūtra have been previously published chiefly by Dr. W. Hūttemann, who gave examples in colour and in black and white from a single manuscript in the museum of fur Volkerkūnde, Berlin, and by Dr. A. K. Coomarswamy, who gave black and white reproductions of the miniatures contained in a number of manuscripts belonging to the Museum of Fine Arts, Boston; and Prof. W. Norman Brown[7], who gave also black and white reproductions from the fourteen manuscripts known to him in the United States, and tried to give sufficient explanation to make the full intelligible. A few points in some of the paintings are not clear to him; which I have tried to explain in this work. This work should form a guide to the Kalpasūtra paintings, by means of which almost any scene in any series of manuscript illustrations of the work executed in that style can be identified at a glance without the necessity for special research.

I must ackuowledge a debt of Prof. W. Norman Brown of Pennysylvania University, Philadelphia Pa. (U. S. A.), for giving me the kind permission to use the materials from his above two works. I have written the descriptions of the plates in this book by the help of his work. Also I must acknowledge the debt of the trustees of the Jain Gyan Bhaṇḍāras for allowing me to use the valuable MSS. belonging to them. Without whose co-operation I may not be in a position to publish this book.

Chhipa Mavajini Pole
Ahmedabad-1. February 16, 1956.
(India)

Sarabhai M. Nawab

7 Miniature Paintings of the Jaina Kalpasūtra. 1934.

INTRODUCTION

The Kalpasūtra[1], a canonical work of the Śvetāmbara Jains, is in three parts. The first is the Jinacharita, "Lives of Jinas"; it carries by far the greatest number of illustrations. The second is Sthavirāvalī, "Succession of Pontiffs," which is less abundantly illustrated. The third is the Sāmāchārī, "Rules for Monks at the Paryuṣaṇā Season"; this has the fewest illustrations. The character of the different parts of the Kalpasūtra will be made sufficiently evident for our purposes in the material included with the specific description of the illustrations.

The paintings are to a large extent clichés in motif and composition, but within those limits great variation was allowed the individual artists. The quality of different artists' work varies greatly, as can readily be seen from the illustrations reproduced in this book.

The general character of Early Western Indian Painting has already been described by me[2] and Dr. Motichandra[3].

The distinction between male and female lay figures is not always easy to observe, except for the marks on the forehead. Women usually wear the spot *(tilaka);* men wear the U-shaped line, which is sometimes crossed by three horizontal lines. A failure to note this point precisely has sometimes led to wrong interpretation; Monks have no forehead mark at all, Tīrthankaras have either the *tilaka* or U-sign. Nuns seem to bear no forehead mark, but they can always be distinguished from monks by the treatment of the robe, which covers the whole body and extends up behind the neck and head, while with the monks it leaves one shoulder bare and stops at the neck. Laywomen regularly were a bodice. Men, like women, have long hair.

The manuscripts from which I have drawn my illustrations are 31 in number, of which 9 palm-leaf and 22 paper, of which the oldest (SBP 1) is dated = A. D. 1280, and the next oldest is dated = A. D. 1288. From some I have selected many paintings; from others only a few. The manuscripts are listed below, with my abbreviations.

AKL Anandji Kalyanji, Limbdi, (Saurashtra). Paper MS. of the Kalpasūtra.

1. Punyavijayji, Muni; 1952.
2. Jaina Chitra Kalpadruma. 1935.
3. Jain Miniature Paintings from Western India 1949.

Text written in Gold ink. 96 folios, with 23 miniatures. Dated Saṃvat 1514 = A. D. 1457. Figures 192, 193 (total of two).

AMI Anandji Mangalji, Idar (Gujarat). Palm-leaf MS. of the Kalpasūtra. 109 folios, with 31 miniatures. Not dated, probably fourteenth century. Figures 27 to 44, 55, 56 (total of 20).

BVB Bharatiya Vidya Bhavan, Bombay. Paper MS. of the Kalpasūtra. 105 folios, with 10 miniatures. Dated Saṃvat 1424 = A. D. 1367. Figures 57, 58 (total of 2).

DUA 1. Dehelano Upāśraya, Ahmedabad. Paper MS. of the Kalpasūtra. Text written in Gold ink. 121 folios, with 23 miniatures. Dated Saṃvat 1516 = A. D. 1459. Figures 188, 189, 190, 191, 218, 219 (total of 6).

DUA 2. Chanchala Bai Bhaṇḍār, Dehelano Upāśraya; Ahmedabad. Paper MS. of the Kalpasūtra. Text written in Gold and Silver ink. 102 folios, with 17 miniatures. Dated Saṃvat 1516 = A. D. 1459. Figures 224, 225, 226, 250, 251 (total of 5).

DV. Dayāvimalaji Śastra Saṃgraha, Devasano Pado; Ahmedabad. Paper MS. of the Kalpasūtra and Kālakāchārya Kathā. Text written in Gold ink. 201 folios, with 136 miniatures. (131 of the Kalpasūtra; 5 of the Kālakāchāryakathā). Note dated, probably fifteenth century. Figures 1, 289, 358 to 366, 371 (total of 12).

FCZ Late Fulachandji Zabak collection, Phalodi (Marwar). Palm-leaf MS. of the Kalpasūtra and Kalakāchāryakathā. 181 folios, with 22 miniatures. Dated Saṃvat 1418 = A. D. 1361. Figures 391, 392, 393, 394 (total of 4).

HGP 1 Hemachandrāchārya Gyan Mandir. Pataṇa (N. Gujarat). No. 378. Paper MS. of the Kalpasūtra. 126 folios, with 38 miniatures. Not dated, probably fifteenth century. Figures 62 to 71, 78 to 81 (total of 14).

HGP 2 Hemachandrāchārya Gyan Mandir Pataṇa (N. Gujarat) No. 758. Paper MS. of the Kalpasūtra. 72 folios, with 31 miniatures. Not dated, probably fifteenth century. Figures 114 to 125, 150 to 159, 186, 187, 395, 396, 397 (total of 27).

HVB 1 Haṃsvijayaji collection, Atmananda Jain Gyan Mandir; Baroda. No. 1400. Paper MS. of the Kalpasūtra. Text written in Gold ink. 86 folios, with 39 miniatures and 172 borders. Dated Saṃvat 1522 = A. D. 1465. Figures 126 to 149, 160 to 185, 194 to 217, 258, 259, 261, 264, 265, 274, 275, 401 (total of 8 miniatures and 74 borders).

HVB 2 Haṃsvijayji collection, Atmananda Jain Gyan Mandir; Baroda. No. 1402. Paper MS. of the Kalpasūtra. Text written in Gold ink. 139 folios, with 34 miniatures and 278 borders. Not dated, probably fifteenth century. Figures 231, 279 to 286, 290 to 353, 375 to 378, 411, 413, 414, 415, 421, 422 (total of 7 miniatures and 76 borders).

JBD Jaṃbūsūriji collection, Muktabai Gyan Mandir; Dabhoi (Baroda state). Paper MS. of the Kalpasūtra. Text written in Gold ink. 130 folios, with 17 miniatures and 260 borders. Not dated, probably fifteehth century. Figures 379 to 390 (total 5 miniatures and 7 borders).

JNV Jinavijayaji collection, Ahmedabad. Paper MS. of the Mahāvīracharitra. Text written in Gold ink. 3 folios, with 3 miniatures. Dated Saṃvat 1511 = A. D. 1454. Figure 232 (total of 1).

JRP Atmananda Jain Gyan Mandir; Jira (Punjab). Paper MS. of the Kalpasūtra. 111 folios, with 36 miniatures. Dated Saṃvat 1473 = A. D. 1416. Figures 72 to 77, 82 to 109, 112, 113 (total of 36).

JSR Jayasiṃhasūriji collection; Indore (C. I.) Paper MS. of the Kalpasūtra. 69 folios, with 21 miniatures. Dated Saṃvat 1489 = A. D. 1432. Figures 110, 111 (total of 2).

KSM Kusumchandrasuriji collection; Ahmedabad. Paper MS. of the Kalpasūtra. Text written in Gold ink. 131 folios, with 46 miniatures. Not dated, probably fifteenth century. Figures 241, 262, 263, 266, 267, 270, 271, 272, 402, 403, 404, 405 (total of 12).

KVB 1 Kantivijayji collection, Atmananda Gyan Mandir; Baroda. No. 2189. Paper MS. of the Kalpasūtra and Kālakāchāryakāthā. Text written in Gold ink. 107 folios, with 35 miniatures (32 of the Kalpasūtra; 3 of the Kālakāchāryakathā). Not dated, probably fifteenth century. Figure 244 to 249, 252 to 257, 260, 268, 276, 277 (total of 16).

KVB 2 Kantivijayji collection; Atmananda Gyan Mandir, Baroda No. 2188. Very brittle condition. Paper MS. of the Kalpasūtra and Kālakāchāryakathā. Text written in Gold ink. 87 folios, with 35 miniatures (30 of the Kalpasūtra; 5 of the Kālakāchāryakathā). Not dated, probably fifteenth century. Figures 273, 287, 288 (total of 3).

KVB 3 Kantivijayji collection; Pataṇa (N. Gujarat). Paper MS. of the *Kalpasubodhikā ṭikā*. Text written in silver ink. Not dated, probably eighteenth century. Without any miniature. Figures 372, 373, 374 (total of 3).

SBP 1 Sanghano Gyan Bhandar; Pataṇa (N. Gujarat). Palm-leaf MS. of the Kalpasūtra and Kālakāchāchāryakathā. 152 folios, with 7 miniatures. Dated Saṃvat 1336 A. D. 1279. Figures 4, 7, 8, 9, 10, 11, 48 (total of 7).

SBP 2 Sanghano Bhandar; Pataṇa (N. Gujarat). Palm-leaf MS. of the Kalpasūtra and Kalakāchāryakathā. with 2 miniatures. Dated Saṃvat 1344 = A. D. 1287. Figures 5, 6 (total of 2.)

SBP 3 Sanghano Bhandar; Pataṇa (N. Gujarat). Paper MS. of the Pārśva-

nāthacharitra, composed by Srī Bhāvadevasūri, with 2 miniatures. Dated Saṃvat 1455 = A. D. 1398. Figures 59, 60, 61 (total of 3).

SMN 1 Sarabhai Nawab collection; Ahmedabad. four palm-leaf loose leaves of the Kalpasūtra MS. Not dated, probably fourteenth century. Figures 17, 18, 19, 20 (total of 4).

SMN 2 Sarabhai Nawab collection; Ahmedabad. palm-leaf MS. of the Kalpasūtra and Kālakāchāryakathā. 10 miniatures only. Originally discovered from Hala (Sindh). Not dated, probably fourteenth century. Figures 45, 47, 51, 52, 53, 54 (total of 6).

SMN 3 Sarabhai Nawab collection; Ahmedabad. Palm-leaf MS. of the Kalpasūtra and Kālakāchāryakathā. 3 miniatures only. Originally discovered from Marwar. Not dated, probably fourteenth century. Figures 49, 50 (total of 2).

SMN 4 Sarabhai Nawab collection; Ahmedabad. Paper MS. of the Kalpasūtra. 13 loose folios only, with 1 miniature and 24 margins. Not dated, probably fifteenth century. Figures 220 to 223, 278, 354 to 357, 367 to 370 (total of 13).

SMN 5 Sarabhai Nawab collection; Ahmedabad. Paper MS. of the Kalpasūtra and Kālakāchāryakathā 132. folios, with 20 miniatures. Dated Saṃvat 1468 = A. D. 1411. Figures 406 to 410, 412, 416 to 420, 423 to 429 (total of 18).

SMN 6 Sarabhai Nawab collection; Ahmedabad. Paper MS. of the Kālakāchāryakathā. 35 folios, with 15 miniatures. Dated 1473 = A. D. 1416. Figures 398, 399, 400 (total of 3).

SOH Upādhyāya Sohanavijayaji collection. Gujaranwala (Punjab). Paper MS. of the Kalpasūtra. 77 folios, with 40 miniatures. Not dated, Probably fifteenth century. Figures 227 to 230, 233 to 240, 242, 243 (total of 14).

SVP 1 Sanghavina Padano Bhandar; Pataṇa (N. Gujarat). Palm-leaf MS. of the Kalpasūtra and Kālakāchāryakathā. 230 folios. with 2 miniatures. Dated Saṃvat 1335 = A. D. 1278. Figures 2, 3 (total of 2).

UJF Ujamafoini Dharmashālano Gyan Bhandar; Ahmedabad. Palm-leaf MS. of the Kalpasūtra and Kālakāchāryakathā. 234 folios, with 6 miniatures. Dated 1427 = A. D. 1370. Figures 12 to 16, 21 to 26, 46 (total of 12).

The works of reference most frequently cited in this book are listed below:

AS The Āchārāngasūtra.

Br Brown, W. Norman.

KS Kalpasūtra

MSS. Manuscript.

In the remainder of this volume I present the illustrations with my explanatory comment. Generally the story opens with the life of Mahāvīra, the twenty-fourth of the Jain Tīrthankaras, then goes to the life of Pārśva, the twenty-third Tīrthankara, then to that of Ariṣṭanemi (or nemi) the twenty-second. The Tīrthankaras from the twenty-second back to the second are mentioned but no stories are told concerning them. The text then takes up the life of Ṛṣabha, the first Tīrthankara. With this the Jinacharita is concluded. There follows the Sthavirāvalī, an enumeration of the Sthaviras (pontiffs) of the order founded by Mahāvīra. Finally comes to Sāmāchārī, the rules for monks at the Paryuṣaṇā season.

My method is to cite the pertinent sections of KS. giving as much of the story as is necessary to make the picture clear. When KS is too brief for clarity, as is often the case, I draw information from other sources. Then follows the description of the painting and any further comment that seems to me useful.

Many scenes are reproduced in varying, synonymous examples, to illustrate the scene's chief variations.

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151 Mahāvīra gives away his possessions.

Plate XXXVIII

Fig. 152 Mahāvīra plucks out his hair.
153 Mahāvīra as a siddha.

Plate XXXIX

Fig. 154 Mahāvīra in the initiation palanquin.

Plate XXXIXa

Fig. 155 Pārśva's *Samavasaraṇa.*

Plate XL

Fig. 156 Ariṣṭanemi in the Aparājita heaven.
157 *Ariṣṭanemi's Samavasaraṇa.*

Plate XLI

Fig. 158 Mahāvīra and his five Gaṇadharas.
159 Eight Tīrthankaras.

Plate XLII

Fig. 160 to 172 Decorative borders from the Kalpasūtra.

Plate XLIIa

Fig. 173 to 185 Decorative borders from the Kalpasūtra.

Plate XLIII

Fig. 186 Ṛṣabha in the Sarvāthasiddha heaven.
187 Part of Mahāvīra's audience.

Plate XLIV

Fig. 188 (a) Sthūlabhadra and the courtesan Kośā;

(b) Three disciples of Sambhūtivijaya.

189 (a) Vajra in his cradle;
(b) Vajra choose his father's life.

Plate XLV

Fig. 190 (a) Mahāvīra's birth;
(b) Goddesses arrive.

191 (a) Mahāvīra's lustration and bath at his birth;
(b) Śakra in five fold *rupas.*

Plate XLVI

Fig. 192 Mahāvīra's auidence.

Plate XLVII

Fig. 193 (a) Pārśva plucks out his hair;
(b) Pārśva's austerities.

Plate XLVIII

Fig. 194 to 205 Decorative borders from the Kalpasūtra.

Plate XLVIIIa

Fig. 206 to 217 Decorative borders from the Kalpasūtra.

Plate XLIX

Fig. 218 The last page of the MSS. of the Kalpasūtra.

Plate L

Fig. 219 Reverse.

Plate LI

Fig. 220 to 223 Decorative panels from the Kalpasūtra.

Plate LII

Fig. 224 (a) The youthful Mahāvīra and the jealous god; (b) Mahāvīra is going to school (*Nisālagarṇum*).

225 (a) Mahāvīra gives away his possessions;
(b) Mahāvīra in the initiation palanquin;
(c) Mahāvīra plucks out his hair.

226 Śrī JaṃbuKumāra preaching.

Plate LIII

Fig. 227 Hariṇaigameṣin carrying the embryo.

228 Siddhārtha and Triśalā listen to the expounding of the dreams.

229 Triśalā rejoicing at the movement of the foetus.

230 Āmalakī Kṛiḍā.

Plate LIV

Fig. 231 (a) Mahāvīra plucks out his hair; (b) Mahāvīra in the initiation palanquin.

Plate LIVa

Fig. 232 (a) Mahāvīra plucks out his hair; (b) Mahāvīra's Samavasaraṇa.

Plate LV

Fig. 233 (a) Mahāvīra gives away his possessions; (b) Mahāvīra in the initiation palanquin.

234 Mahāvīra plucks out his hair.
235 Indrabhūti Gautama's omniscience.
236 Pārśva's *Samavasaṇa.*

Plate LVI

Fig. 237 Pārśva as a siddha.
238 Ṛṣabha in the Sarvārtha-siddha heaven.
239 Śrī Śatruñjaya.
240 Śrī Gīrnāra tirth.

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Fig. 241 (a) The seven sisters of Sthūlabhadra; (b) Sthūlabhadra as a monk.

Plate LVIII

Fig. 242 Ṛṣabha as a siddha.
243 Goddess Sarasvatī.
244 Ṛṣabha's marriage.
245 Ṛṣabha anointed the first King.

Plate LIX

Fig. 246 Mahāvīra's salvation.
247 Bāhubali in meditation.
248 (a) Sayyambhava bhaṭṭa and two monks; (b) Ārya Prabhavasvāmi and Sayyambhava bhaṭṭa.
249 (a) Vajra being given to his father; (b) Vajra in care of the nuns.

Plate LX

Fig. 250 Śakra reveres Mahāvīra's embryo.

Plate LXa

Fig. 251 (a) Pārśva's austerities (b) Kamaṭha performing the five–fire penance.

Plate LXI

Fig. 252 The courtesan Kośā and charioteer.
253 (a) Sthūlabhadra as a lion in a cave, with his sisters; (b) Sthūlabhadra's sisters before Bhadrabāhu.
254 Jaṃbukumāra and his eight wives.

Plate LXII

Fig. 255 (a) Vajra preaches; (b) Vajra making Vidyāpaṭa.
256 The twelve years' famine and the Jain monks.
257 The pictorial representation of the monastic rule.

Plate LXIII

Fig. 258 Brāhmaṇī Devānandā and her fourteen dreams.

Plate LXIV

Fig. 259 Indra holding umbrella over Āryadharma.
260 Writing of the sacred books.
261 The four Saṅghas Having prayer at *Nirvāṇa* of Mahāvīra.

Plate LXV

Fig. 262 Navanidhāna.
263 (a) Pārśva's descent from the heaven; (b) Indra reveres Pārśva's embryo.

Plate LXVI

Fig. 264 (a) Ṛṣabha invents pottery; (b) Ṛṣabha anointed the first king.

Plate LXVIa

Fig. 265 Fight between Bharata and Bāhubali.

Plate LXVII

Fig. 266 Śakra on throne.

Plate LXVIII

Fig. 267 Dancing postures of thirty two kinds.

Plate LXIX

Fig. 268 The fourteen lucky dreams.

Plate LXIXa

Fig. 269 Mahāvīra's austerities.

Plate LXX

Fig. 270 Twenty Tīrthankaras.

Plate LXXI

Fig. 271 Bharata worshiping the wheel of empire.
272 A forest.

Plate LXXII

Fig. 273 Ariṣṭanemi riding to the bridal pavilion.

Plate LXXIII

Fig. 274–275 The first and last page of thc Kalpasūtra.

Plate LXXIV

Fig. 276–277 The first and last page of the Kalpasūtra.

Plate LXXV

Fig. 278 Śakra on throne, with 32 dancing figures.

Plate LXXVI

Fig. 279–284 Decorative margins.

Plate LXXVII

Fig. 285 The eight auspicious objects.
286 A row of elephants.
287 Goddess Śrī.
288 Śakra reveres Mahāvīr'as embryo.

Plate LXXVIII

Fig. 289 The former lives of chaṇḍakauśika and his attack on Mahāvīra.

Plate LXXIX

Fig. 290–306 Decorative borders from the Kalpasūtra.
307–321 Decorative borders from the Kalpasūtra.

Plate LXXX

Fig. 322–337 Decorative borders from the Kalpasūtra.
338–353 Decorative borders from Kalpasūtra.

Plate LXXXI

Fig. 354–357 Decorative panels from the Kalpasūtra.

Plate LXXXII

Fig. 358–362 Illustrations from the Kalpasūtra.

Plate LXXXIII

Fig. 363–366 Figures of female dancers.

Plate LXXXIV

Fig. 367–370 Decorative panels from the Kalpasūtra.

Plate LXXXV

Fig. 371 The last page of the Kalpasūtra.

Plate LXXXVI

Fig. 372–374 Three pages from the Kalpasubodhikā.

Plate LXXXVII

Fig. 375 A page from the *Kalpasūtra.*

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Fig. 376 A page from the *Kalpasūtra.*

Plate IXC

Fig. 377 A page from the KS.

Plate XC

Fig. 378 A page from the KS.

Plate XCI

Fig. 379 (a) Assault of the cowherd upon Mahāvīra; (b) Mahāvīra gives away his half garment.
380 (a) Kamaṭha performing the five-fire penance, (b) Pārśva in the initiation palanquin; (c) Pārśva's birth.

Plate XCII

Fig. 381 (a) Ariṣṭanemi in the initiation palanquin, (b) Ariṣṭanemi in the meditation pose; (c) Ariṣṭanemi's birth.
382 (a) Ṛṣabha plucks out his hair; (b) Ṛṣabha in the initiation palanquin.
383 Mahāvīra in the initiation palanquin.

Plate XCIII

Fig. 384–390 Decorative borders of animals.

Platc XCIV

Fig. 391 (a) Mahāvīra's birth and the god arrives; (b) Śakra does homage to Mahāvīra's embryo.
392 Hariṇaigameṣin brings the embryo to Queen Triśalā.

Plate XCV

Fig. 393 Ariṣṭanemi's birth.
394 The rubbed painting.

Plate XCVI

Fig. 365 A Sthavira.

Plate XCVII

Fig. 396 Ṛṣabhadatta Brāhmaṇa, and Brāhmaṇī Devānandā.

Plate XCVIII

Fig. 397 Śakra.

Plate IC

Fig. 398 (a) Guṇākarasūrī and Kālakakumāra; (b) Kālaka playing on horseback.

Plate C

Fig. 399 King Sātavāhana with his two Queens.

Plate CI

Fig. 400 King Vairisinha and Queen Surasundarī.

Plate CII

Fig. 401 (a) Kośā dance; (b) An episode from the life of Āryasamita.

Plate CIII

Fig. 402 The youthful Mahāvīra and the jealous god.

Plate CIV

Fig. 403 Pārśva in the Prāṇatakalpa heaven.

Plate CV

Fig. 404 (a) King Aśvasena and Queen Vāmā; (b) Kamaṭha performing the five-fire penance.

Plate CVI

Fig. 405 Pārśva's austerities.

Plate CVII

Fig. 406 Mahāvīra in the Puṣpottara heaven.

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Plate CIX

Fig. 408 Devānandā and the fourteen lucky dreams.

Plate CX

Fig. 409 Śakra on the throne.

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Fig. 410 Śakra commands Hariṇaigameṣin.

Plate CXII

Fig. 411 Triśalā and the fourteen lucky dreams.

Plate CXIII

Fig. 412 Siddhārtha listens to the expounding of the dreams.

Plate CXIV

Fig. 413 Siddhārtha and Triśalā listen to the expounding of the dreams.

Plate CXV

Fig. 414 (a) Mahāvīra's birth; (b) Vigil on the sixth night after birth.

Plate CXVI

Fig. 415 Siddhārtha celebrating Mahāvīra's birth festival.

Plate CXVII

Fig. 416 Mahāvīra's lustration and bath at the birth.

Plate CXVIII

Fig. 417 Mahāvīra in the initiation palanquin.

Plate CIXX

Fig. 418 Mahāvīra's *Samavasaraṇa*

Plate CXX

Fig. 419 Mahāvīra as a siddha.

Plate CXXI

Fig. 420 Pārśva's descent from the heaven.

Plate CXXII

Fig. 421 (a) Pārśva plucks out his hair; (b) Pārśva in the initiation palanquin.

Plate CXIII

Fig. 422 Pārśva as a siddha.

Plate CXXIV

Fig. 423 Ariṣṭanemi's descent from the heaven.

Plate CXXV

Fig. 424 Ṛṣabha's descent from the heaven.

Plate CXXXVI

Fig. 425 Ṛṣabha's birth.

Plate CXXVII

Fig. 426 Ārya Kālaka and Sāhi.

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Fig. 427 The defeat of the She-Ass magic and the siege of Ujjain.

Plate CXXIX

Fig. 428 Part of Mahāvīra's audience.

Plate CXXX

Fig. 429 Part of Mahāvīra's audience.

THE OLDEST MINIATURE
RĀGA PAINTINGS OF THE WESTERN INDIAN SCHOOL

A complete series of rāga paintings in Western Indian style was shown to me by the late Jain Ācārya Jayasiṃhasūri. The series of paintings is complete, although the manuscript containing it is not complete. Illustrations of six rāgas and thirty six rāgiṇīs are shown in the margins of an illuminated Kalpasūtra Manuscript painted in Western Indian style, on the reverse, sides of twelve sheets bearing the numbers 11 to 22.

The manuscript is on paper, and its format is native Indian. The sheets measure about 10 by 4 inches.

At the top and in the middle of the page above each painting is the name of the rāga illustrated by painting. In the middle of the page is the text of the Kalpasūtra written in gold ink, on both the sides with and without paintings of the Kalpasūtra subjects.

These paintings are the oldest Rāga paintings so far discovered, and the credit must go to the Jains of Gujarāt for the preservation of this beautiful series for the benefit of the students of Indian art and music.

Fortunately I have already discovered the oldest Nātyaśāstra Paintings painted in Western Indian style, which will be published in my new publication entitled 'The Nātyaśāstra Paintings of the Western Indian School' next year.

The manuscript bears no date, but it is not difficult to make a guess at the period to which it belongs. The style of the painting is the Western Indian style, dated equivalent to the period **circa** 1475 A. D.

DESCRIPTION OF THE PAINTINGS

Plate A

Fig. 1. Srī Rāga 1. This rāga is the melody of the winter season. His colour is white, he has four mouths and is seated on *Bhadrāsana,* his vehicle is a swan and he has eight hands. In his right four hands he has a *pāśa*, an *ankuśa* a *bijapuraka* and a *vīṇā;* in his left four hands he has a lotus, a book, a *varada* and a *vīṇā*. He wears a beatiful scarf and *dhotī*. He is beautiful like cupid and his voice is sweet. The time of singing is the fourth part of the day in Hemant or early in the cold season.

Fig. 2. Drāviḍī Bhāṣā 1. This rāgiṇī is the bhāṣā of Śṛi Rāga. She is red in colour and wears a red sārī. Her vehicle is a horse. She has two hands. In her right hand she has a *vīṇā* and in the left she has a lotus.

Fig. 3. Vasanta Rāga 2. This rāga is the melody of the spring season. His colour is red, he has six mouths and ten hands and is seated on *Bhadrāsana*. His vehicle is a cuckoo (*koel*). In his right five hands he has a *khatvāṇga*, an *ankuśa*, a *fala* (fruit), a *varada* and a *vīṇā* and in his left five hands he has a *chakra*, a lotus, a *śankha*, an *abhaya* and a *vīṇā*. He wears a beautiful scarf and dhotī. This rāga is sung in spring during the first part of the day.

Fig. 4. Rāmagiri 7. Her complexion is of a golden colour. She is swinging on a rope between two trees. This rāgiṇī excels all in the lustre of her body which appears as if it were made of gold. She is dressed in purple garments, has a sectarial mark painted with a musk on her forehead and is full of smiles, amorous gestures and lascivious airs. She is shown sitting, eager to see her lover. This rāgiṇi is sung in the fourth part of the night in the spring season, but may also be sung with delight throughout the day.

Fig. 5. Bhairav Rāga 3. The Bhairav rāga represents an image of the Mahādeva from whose throat he has sprung, and is characterised by having three eyes, the Ganges in the tuft of his hair, the moon in his crown, a serpent in his hand and a garland of skulls round in his neck. He is dressed in a yellow garment, seated on a *vyāghracharma*. His vehicle is a bull and has one mouth, and eight hands. In his right four hands he has a serpent, a *khatvāṇga*, a *vīṇā* and a fruit; in the left four hands he has a *triśūla*, a *mālā*, a *pāśa* and the lotus. This rāga is sung in Autumn at the commencement of the day and is calculated to drive away fever.

Fig. 6. Bhāṣā 13. Her colour is red and she wears a rosy *sārī*, green bodice and a saffron colour lower garment. Her vehicle is an eagle. She has two hands, in the left of which she bears the lotus. This rāgiṇī is sung in the Autumn (*Śarad*) season in the morning.

Fig. 7. Paṇcam Rāga 4. He is black in colour. He has five mouths and ten hands and is seated on *Bhadrāsana*. His vehicle is an elephant. In his right four he has a *pāśa*, an *ankuśa*, a *khatvāṇga*, and a *tāla*; in four of his left hands he has a lotus, a *vīṇā*, a fruit and an *abhaya* out of five. He wears a red scarf and a saffron coloured lower garment (dhotī). This rāga is sung in the Summer at noon.

Fig. 8. *Âbhīrī Bhāṣā* 19. She is black in colour and has two hands, in the left of which is a lotus. Her vehicle is a buffalo. She wears a rosy colour sārī and lower garment, and a golden bodice.

She stands between two trees. She has two hands and touches a tree with each. Her vehicle is a parrot. She is bedecked with all sorts of ornaments.

Fig. 39. Ḍumbī Bhāṣā 33. Folio. 21. She is golden yellow in colour and wears a red sārī and black bodice; She is bedecked with all kinds of ornaments. She has two hands and touches a tree with her right. She stands between two trees. Her vehicle is an elephant.

Fig. 40. Toṭikā 34. Folio 22. She is red in colour, wears yellow garments and is bedecked with all sorts of ornaments. She has two hands and holds a lotus-bud in her left. Her vehicle is a deer.

Fig. 41. Moṭikā 35. Folio 22. She has a white complexion (*gaur*), wears a green sārī and black bodice and is bedecked with all kinds of ornaments. She has two hands and holds a *vīṇā* in her left. Her vehicle is a cock.

Fig. 42. Naṭṭi Bhāṣā 36. Folio. 22. She is dressed in a red sārī and is arrayed in all kinds of ornaments. She is clever, charming and radiant as gold. She is very careful of her secrets, and by her charm captivates the hearts of her lovers. She has two hands, and holds a *vīṇā* in her right. Her colour is green and her vehicle is a curlew. She is sung in the fourth part of the day in summer.

At the end of the page a *Purṇa Kalaśa* has been depicted by the artist as a sign that this rāga series is finished.

This series is the oldest Rāga-mālā series, as far the research of Rāga-Mālā paintings is concerned.

The well known Indian Art Critic Dr. O. C. Gangoly is of the opinion :-

" It is difficult to establish whether pictorial illustrations depicting those descriptive word pictures had been painted very much before the sixteenth century, the estimated date of the earliest rāga-mālā pictures. Although no pictorial versions as early as the fifteenth century have yet come to light, it is not improbable that such pictures were painted cantemporaniously with the written verses."*

—Rāgas-Rāgiṇī P. 110.

*Fortunately I have already discovered pictorial versions as early as the begining of the fourteenth century work 'SANGITOPANIṢAD SĀRODDHĀRA' composed by a Jain monk named Sudhākalaśagaṇi in V. S. 1360; i. e. 1303 A. D. published as appendix A.

SOME EARLY GUJARĀTI RĀGA PAINTINGS

An unusual series of rāga paintings in early Gujarātī style are in my collection. The series and the manuscript containing it are incomplete. Illustrations of only nine rāgas survive, which are shown, one to a page, on the top (numbered) sides of nine sheets bearing the numbers, 6, 7, 8, 9, 11, 25, 29, 31 and 32.

The manuscript is on paper, and its format is native Indian. This feature is unusual in Gujarātī illustrated books.

The Sheets measure about 9 3/10 by 4 1/10 inch. These dimensions correspond to the general range of dimensions of the illustrated Western Indian paper manuscripts of the 15th and 16th centuries and are smaller than the dimensions of most illustrated Western Indian manuscripts of the late 17th and 18th centuries.

At the top of the page above each painting is the name of the rāga illustrated by painting. The other side of the sheet is blank. The paper used is of a kind commonly found in Western Indian manuscript of the 15th, 16th, 17th and 18th centuries, and is not distinctive.

The colouring of the paintings is simple. The prevailing colours are red, a medium blue, green, yellow, white and black. Several times a light brown appears, usually as the body colour of male and female figures; viz.;—in plate H females on both sides; in Plate I fig. 44 and 45, the body colour of each female; in plate J, fig. 47 and 48, the body colour of each female; in plate K, fig. 50, the body colour of a man standing in the middle of the painting, and in the same plate, fig. 51, the body colour of Rāgiṇī Āsā is light brown.

The artist seems to have first applied the yellow margins for miniatures. It is not apparent from anything in the paintings that he did any drawing before applying the pigment. Instead, he seems to have painted the figures and the main features of the scene directly; then filled in the background and afterwards outlined the figures and features with red lines. Finally he added the accessory personal ornaments and other minor decorative elements.

All faces are shown in full profile, as is general in Rajput painting, which is unlike the convention of Early Western Indian painting which tend to show faces in three-quarter profile, with the outside corner of the further eye protruding into space. The eye in the present paintings is usually drawn and is often shaped like that of a deer.

The men wear dhotīs or pāyjāmās, the women dhotīs and skirts. The

women also wear bodices and both sexes tend to wear scarves. The Men may were a turban or a *Mukuṭa* and *Karṇaful.*

The architectural settings, the treatment of trees, the manner of showing clouds, and the solid colour backgrounds in green are all characteristic of Western Indian painting, as seen in the *Kalpasūtra* manuscript now preserved in Devasāno Paḍo Bhaṇḍār; Ahmedabad.

The artist is responsible for these paintings had a free flowing style.

The manuscript bears no nate, but it is not difficult to make a guess as to its period. The style of the painting is the transitional style from Early Western Indian to Rajput shown in a manuscript of the Uttarādhyayana Sūtra, dated equivalent to A. D. 1591 and published in *Jain Chitra Kalpadruma* as fig. no. 257 to fig. no. 264 by S. M. Nawab, published in 1936 and then as MS. JP. in W. Norman Brown, 'Manuscript Illustrations of the Uttarādhyayan Sūtra.' New haven, 1941. The date of the paintings discussed here would seem therefore to be only a few years older. The style of page and ornaments also adds to the impression that the paintings were executed in or about the last quarter of the 16th century.

The language used in the names of the Rāgas is old Gajarātī.

DESCRIPTIONS OF THE PAINTINGS.

Plate H

Fig. 43. Folio 32. Megh Malāra 31.

This Rāga has sprung from the sky. He is dressed in a red coloured scarf and green pyjāmās. He is of a yellow complexion and wears a crown on his head. He holds a *vīṇā* (guitar) in his left hand, and is looking towards the ladies on his right. Three ladies are standing on the right and three on the left. This Rāga is sung by experts in music in beautiful tones in the fourth part of the night during the rainy season.

Plate I

Fig. 44. Folio 6. Dakhini Gujarī 6.

This Rāgiṇī wears a red *sārī* and *cholī* is exceedingly beautiful. Her waist is slender, her hair fine and her voice imitates the notes of a cuckoo (*koel*). She is fond of a mass of drapery and is leaning back on a couch well arranged with sweet-smelling flowers, she is in an angry mood and is singing. Her body is of a rosy colour, she looks at a hero who sits opposite her. The body of the hero is saffron colour and he wears a scarf and dhotī.

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This is sung in the morning during the rainy season.

Fig. 45. Folio 7. Mālakośa 7.

This Rāga is golden yellow in complexion and the golden *mukuṭa* is on his head. He holds a stick decked with flowers in his right hand. He is much interested in sporting with a number of young women. The Chorī-bearer is standing behind him. The complexion of the chorī-bearer is light brown.

This is sung in the *śiśīr* season (latter cold season), in the fourth part of the night by all versed in musical science.

Fig. 46. Folio 8. Rāga Dhaṇyāsi.

The colour of her body is golden yellow, she wears a blue *cholī*, a red scarf and a red garment, she stands between two trees; behind her between the two trees an elephant seems to be coming. She is looking behind her at the elephant.

This Rāgiṇi is sung at noon time in *Hemant* or the early cold season.

Plate J

Fig. 47. Folio 9. Ṣ(kh)ambhāyati 9.

The four-faced and four-armed figure on a cushion appears to be the hero representing himself as the god Brahmā. His upper right hand holds a book (*Veda*), and in his upper left hand is a lotus; one of the lower hands holds the vessel for sacrificial water. Opposite him sits the heroine on a blue cushion.

The heroine is described as an abode of joy, a storehouse of the arts, a field of pleasure and a stage for the sports of Cupid. She is dressed in a fine garment of saffron colour and a scarf of a rosy hue. She has a sweet voice like nectar and she is shown dancing, singing and playing music. In her two hands is a *manjīrā* (a musical instrument).

The time to sing this rāgiṇī is in the third part of the night.

Fig. 48. Folio 11. Rāmakalī. 11.

This Rāgiṇi excels all in the lustre of her body which appears as if it were made of gold. She is dressed in yellow garments and is well adorned with ornaments. She is shown sitting eager at seeing her lover. The Hero is sitting behind her on a red cushion.

This rāgiṇī is usually sung in the fourth part of the night in spring, but may also be sung with delight throughout the day.

Fig. 49. Folio 25. Naṭanārāyaṇa.

She is dressed in a red sārī. She is clever, charming and radiant as gold. She is very careful of her secrets, and by her charms captivates the heart of her

Fig. 11–12

Fig. 13–14

Fig. 15

Fig. 16–17

Fig. 18–19

Fig. 21–22

Fig. 23–24

Fig. 26–27

Fig. 28–29

Fig. 31–32

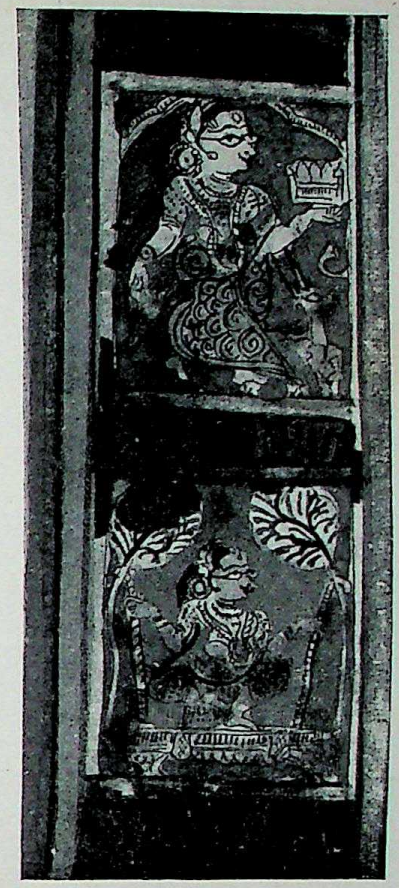


Fig. 33–34

Fig. 36–37

Fig. 38–39

चित्र ४३

Fig. 43

Plate H

Fig. 9. Megha Rāga 5. This rāga has sprung from the sky. He is dressed in yellow coloured garments. He is green in complexion and wears a crown on his head. His vehicle is a peacok. His appearance is so handsome that he captures the hearts of all. He has one face and eight hands. In his right four hands are a *chakra* (wheel), a sword, a *varad* and a *vīṇā;* ih his left four hands are a *śankha* (conch), a lotus, a *gadā* and an *abhaya*. This rāga is sung by experts in music in beautiful tones in the fourth part of the night in the rainy season.

Fig. 10. Debālā 25. Her colour is green, and she has two hands, in the left of which she has a parrot. Her vehicle is a peacock. She wears a saffron coloured bodice and a rosy coloured lower garment.

Plate B

Fig. 11. Mālavakauśikī 2. This Rāgiṇī has a very delicate body, her colour is white (*Gaura*), and she is dressed in red garments with a gold tinted corset. She has two hands, in the right of which she holds the lotus and in the left a *vīṇā*. Her vehicle is a *kraunch* (curlew). The time to sing this rāgiṇī is at noon in Hemant, or the early cold season.

Fig. 12. Gāṇdhārī Bhāṣā 3. Folio 11. This Rāgiṇī is red in colour and is dressed in yellow garments. Her vehicle is a fish. She holds a *vīṇā* in her two hands.

Fig. 13. Gauḍī 4. She is possessed of that beauty which charms the eye and captivates the heart, and in her creation the creator seems to have used his best art. She is dressed in yellow garments and her body shines like a white lotus. Her face outshines the moon, her voice surpasses the sweet notes of a cuckoo (*koel*) and her ear adorned with a newly grown mango–leaf looks beautiful. Her vehicle is an elephant. She holds a *vīṇā* in both her hands. The time to singing this rāgiṇī is the fourth part of the day in severe cold weather.

Fig. 14. Kolāhalā 5. Her colour is white (*gaur*). Her vehicle is a parrot and she is dressed in red garments. She holds a *vīṇā* in her right hand and the lotus in her left.

Fig. 15 Dholī Bhāṣā 6. Folio 12. Her colour is like smoke. Her vehicle is a goat. She is dressed in black garments. She holds a lotus in her right hand and a *vīṇā* in her left.

At the end of this Plate is the design of a beautiful tree with a parrot at the top of both sides. This is the sign denoting the completion of the first rāga series.

Plate C

Fig. 16. Deva Śākhā 8. Folio 13. She is white in colour and is swinging on a rope between two trees. She is dressed in yellow and red garments. This

rāgiṇī may be sung in the spring.

Fig. 17. Gunḍagirī 9. Folio 13. She has a white complexion, and Swings on a rope between two trees. She is dressed in yellow and red garments. This rāgiṇī may be sung in spring.

Fig. 18. Āndolā 10. Folio 14. She has a white complexion and is swinging, dressed in red and yellow garments. She holds a *vīṇā* in her right hand and holds the rope of the swing in her left. This rāgiṇī may be sung in spring.

Fig. 19. Kauśikī 11. Folio 14. She has a white complexion and is on a swing. She is dressed in yellow and white garments. She holds a *vīṇā* in her right hand and holds on to the swing with her left. This rāgiṇī may be sung in spring.

Fig. 20. Pṛathu Mañjarī 12. Folio 14. She has a white complexion and is on a swing. She is dressed in red and yellow garments. She holds a *vīṇā* in her left hand and the rope of the swing in her right. This rāgiṇī may be sung in spring.

In order to show the completion of the second rāga series the artist has drawn a beautiful tree as a sign, as in the first series.

Plate D

Fig. 21. Gurjarī 14. Folio 15. She has a white complexion. This rāgiṇī wears a yellow sārī and green bodice and is exceedingly beautiful. Her waist is slender, her hair fine and her voice imitates the notes of a cuckoo (*koel*). She is fond of richness of drapery and is standing singing. She has two hands in the right of which she has a flower. Her vehicle is a male goat. This rāgiṇī may be sung in the morning in the rainy season.

Fig. 22. Bhairavī 15. Folio 15. She has a black complexion and is dressed in a green sārī and a yellow bodice and is wearing many ornaments. She has two hands and holds the lotus in her right. Her vehicle is an eagle. This rāgiṇī should be sung in the *śarad* (Autumn) season in the morning.

Fig. 23. Velākūlī 16. Folio 16. Her body appears as if it were made of clouds laden with water. She wears a red sārī on her body which resembles a creeper and is bedecked with all kinds of beautiful ornaments. She is shown standing between two trees and is obviously intent upon the return of her lover. She has two hands, and holds the lotus in her left. Her vehicle is a bull. This rāgiṇī is sung in the first part of the day in Spring.

Fig. 24. Karṇātī 17. Folio 16. Her body appears green. She wears a red sārī and is bedecked with all kinds of beautiful ornaments. She is shown standing between two trees with her two hands held open and it seems that she is

Fig. 44

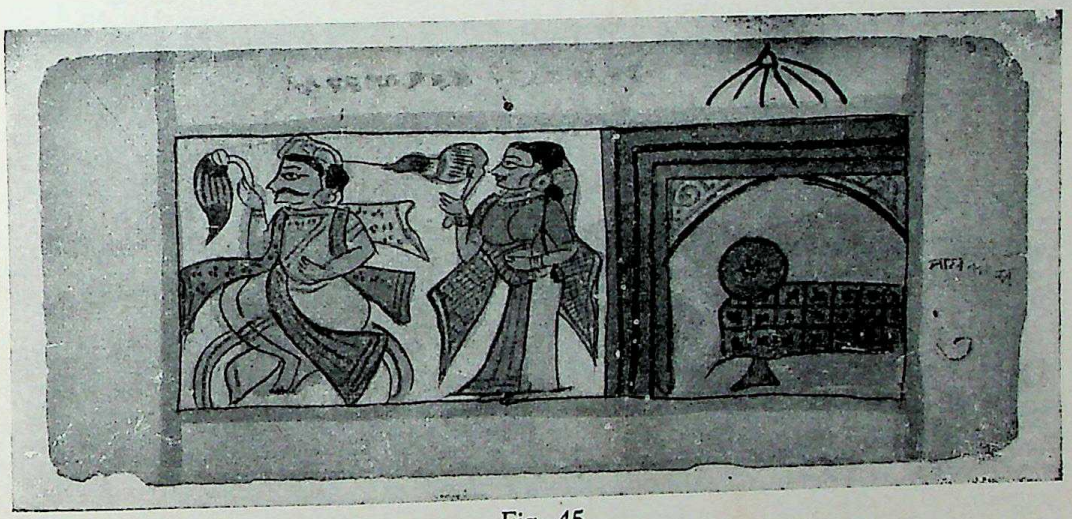


Fig. 45

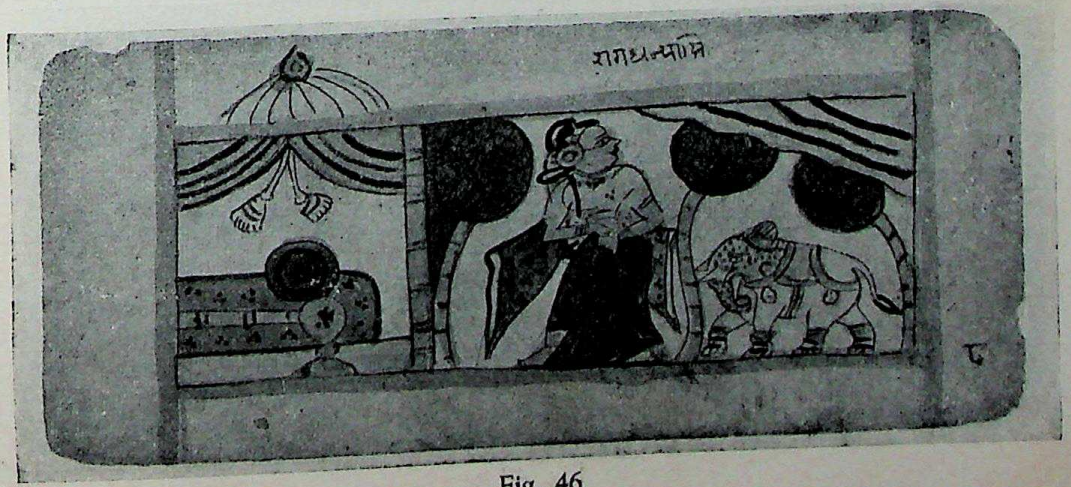


Fig. 46

singing. Her vehicle is an elephant.

Fig. 25. Hāṇsī Bhāṣā 18. Folio 16. Her body appears red. She wears a yellow sārī and is bedecked with all kinds of beautiful ornaments. She is shown standing between two trees. She has two hands and holds a flower in the right. Her vehicle is a swan.

To indicate the completion of the third rāga series the artist has depicted a beautiful tree, with a swan in both corners.

Plate E

Fig. 26. Staṃbhatīrthī 20. Folio 17. She is described as an abode of joy, a storehouse of the arts, a field of pleasures and a stage for the sports of Cupid. She is dressed in a fine garment of saffron colour, with a corset of green cloth over her breasts and a necklace of pearls hanging thereon. Ornaments set with brilliant gems are shining on her head. She has a sweet voice like nectar and is shown dancing, singing and playing music. She has a lotus in her right hand. Her vehicle is a cobra. She is sung in the third part of the night. Such is the description of Staṃbhatīrthī given by those who are well versed in singing and music.

Fig. 27. Triguṇā Bhāṣā 21. Folio 17. Her colour is white. She has two hands and holds a lotus in the right and a *vīṇā* in the left. Her vehicle is a peacock. She is dressed in fine garments of red with a corset of black cloth over her breasts on which hangs a necklace of pearls.

Fig. 28. Kakubhā Bhāṣā 22. Folio 18. She is represented as a female of extremely delicate and fragile limbs which appear exhausted by indulgence. She has two hands and holds a lotus in her left. Her vehicle is a duck. She has a red complexion and wears a red sārī and green bodice. She is bedecked with all sorts of ornaments. She is sung in the fourth part of the night in the Śiśir or severely cold season.

Fig. 29. Vairāḍí Bhāṣā 23. Folio 19. Her vehicle is a camel. She is of various colours and wears a black sārī and a green bodice. She holds a lotus in her left hand and has only two hands. She is bedecked with all kind of ornaments.

Fig. 30. Sāmerī Bhāṣā 24. Folio 19. She has a white complexion. Her vehicle is a duck. She wears a green sārī and a black bodice. She is bedecked with all sorts of ornaments.

At the end of this series is a beautiful painting of a tree, on either side at the top of which a parrot is seated. This ends the fourth rāga series.

Plate F

Fig. 31. Devagirī 26. Folio 19. Her colour is like rain (black). She wears a red sārī and a yellow bodice and has a necklace of pearls hanging on her breast. Her vehicle is a *Garuḍa* (eagle). She holds a lotus in her right hand and has only two hands.

Fig. 32. Chokśasāṭikā 27. Folio 19. Her colour is white (*gaur*), she wears a yellow sārī and a black bodice and a necklace of pearls hangs on her breast. Her vehicle is a *haṇsa* (swan). She holds an incense burner in the right of her two hands.

Fig. 33. Bengālī 28 Folio 20. She is shown dressed in fine garments dyed in a solution of saffron-leaves. She has a painting of musk on her forehead, wears a *Vaini* (head ornament) on her well plaited hair and holds an incense burner in one hand and a fine trident in the other. Her vehicle is a deer. She has a white complexion. She is sung in Autumn in the fourth part of the day.

Fig. 34. Madhurī 29. Folio 20. She is described as a slender-waisted, delicate and golden-complexioned young woman whose lips and eyes triumph over those of the *Khanjan* bird and whose sweet voice is as beautiful as that of the wife of Cupid. She is dressed in yellow garments. She is swinging between two trees and holds the rope with her two hands.

Fig. 35. Kamodā 30. Folio 20. She is white in colour. Her sārī is green and she has a black bodice. She holds a lotus-bud in her right hand and has two hands. Her vehicle is a curlew. This rāgiṇī is sung in summer at noon time.

At the bottom of the page is a beautiful representation of a tree, on which a parrot is seated on both sides at the top. Here is the end of the fifth rāga series.

Plate G

Fig. 36. Naṭṭanārāyaṇa 6. Folio 21. His colour is green and he has six hands. He holds in his upper right hand a *gadā*, in the middle right hand a fruit and in the lower right hand a *vīṇā*, in his upper left hand he holds a *chakra* (wheel), in the middle left hand a *śankha* (conch), and in his lower left hand a *varada mudrā*. He is well ornamented and wears a red coloured scarf and lower garment. His vehicle is a *garuḍa* (eagle). He represents an image of the Viṣṇu from whose throat he has sprung.

Fig. 37. Sindhu Mallārī 31. Folio 21. She has a white (*gaur*) oomplexion, wears a yellow sārī and is sitting on a swing. She has two hands, and holds the chain of the swing in both. Her vehicle must be an elephant, but it is not represented here.

Fig. 38 Mallārī 32. Folio 21. Her colour is green and she wears a red sārī.

lover. She is dressed in a blue bodice and a red lower garment and is seated on a couch. She holds the musical instrument in both her hands. She is looking towards the two trees nearest to her. Her time of singing is the fourth part of the day in summer.

Plate K

Fig. 50. Folio. 31. Rāga Sindhu.

This Rāga wears a red scarf and a blue dhotī and carries a sword on his right shoulder, he stands between two trees and seems to be talking with two other soldiers standing opposite him, behind them there is another tree.

This Rāga has always been used on the field of war during battle. He is famous in Gujarāt, his name is *Rāga Sindhuḍo*.

Fig. 51. Folio 29. Āśā 28.

Her bewitching appearance is of the colour of sandle wood, and she is dressed in a fine red *sārī* and a yellow-green lower garment, the bodice colour is that of a cloud. She is standing near two trees, under each of which stands a peacock. There seem to be clouds in the top right hand corner.

This Rāgiṇī is sung in *Hemant* or the early cold season in the first part of the day by experts in music.

DESCRIPTIONS OF THE PLATES

Plate I

Fig. 1. DV, 1. Mahāvīra in the Puṣpottara Heaven.

Before descending to the earth for his final existence in the round of birth (*saṃsāra*), Mahāvīra had dwelt in the Puṣpottara heaven for 20 *Sāgaropamas* (an incalculable period of time). He descended in the middle of the night, on the sixth day of the light fortnight of the month Āṣāḍha, to take the form of an embryo in the womb of Brāhmaṇī Devānandā, in the town of Kuṇḍagrāma.

On a lion–throne sits Mahāvīra clad only in a loincloth, but crowned and fully ornamented. He is in the cross–legged *padmāsana* posture, called by the Jains *paryanka,* the hands lying one upon the other with palms upward. Above Mahāvīra is an honorific parasol. On each side on a level with Mahāvīra's head in small architectural units, are seated two heavenly musicians (*gandharvas*), dressed in lower garment (dhotī) and scarf. Below these, on a level with Mahāvīra's body under pointed arches, stand two worshippers with hands upraised. In the bottom corners are seated two other attendants with hands upraised. Above the picture is a flight of swans (*haṃsas*) bounded by an arch.

The left hand side margin is painted in three rows. The goddess Padmāvatī portrayed in red is seated in the first row. She is seated on a canspired throne of honour, and is looking straight ahead. She has four arms. In the upper right hand she holds *Ankuśa,* while in the upper left hand she has *Pāśa.* Both lower hands are in *varadmudrā.* In the second row are two ladies dancing and offering garland of flowers and *Śrifal* (cocoanut) to Mahāvīra. In the third row is seated the goddess Laxmi (Śrī), painted in a yellow. She too has four hands. In the upper two hands she carries lotus, and the two lower hands are in *varadmudrā.*

The right hand margin is also painted in three rows. In first row the goddess Sarasvatī is shown seated portrayed in white. She also has four arms. In the upper right hand she holds a book and in the upper left she has a lotus. The lower two hands are in *varadmudrā.* In the second row Indra is going on his elephant to revere Mahāvīra's embryo. In his right hand he has an *ankuśa* and in left hand which is raised he has a *Kalaśa.* In the third row is the goddess Padmāvatī, golden yellow in colour. She has four arms. She holds an *Ankuśa* in the upper right hand and *Vajra* in upper left hand; the lower two

Plate I

Fig. 1

চিত্র ১

hands are in *varadmudrā*. She is dressed in a bodice, lower garment and scarf, wears full ornaments and carries the usual spot (*tilaka*) on her forehead.

At the top and the bottom of the page, there are five dancing girls, while in the middle of the page (*grantheesthāne*), Indra is shown seated on his elephant going to revere the Venerable Mahāvīra.

This is a unique picture published for the first time in five colours and reproduced from the well known Illuminated Kalpasūtra Manuscript in Dayāvimalaji Śāstra Saṅgraha in Vimalagachha Upāśraya, Devsāno Paḍo, Ahmedabad.

Similar scenes appear in our figures 12, 19, 20, 24, 57, 72, 156, 186, 238, 274, 276 and 406.

Plate II

Fig. 2. SVP, 1. Two Nuns.

Prof. Norman Brown[1] describes the two figures in the illustration as being those of the Śvetāmbara monks beneath a canopy. Each figure bears in his left hand the *Muhapatti* and in his right hand a flower. The robes cover the body fully, instead of leaving the right shoulder bare as is customary (cf. fig. 5). The monk in front is probably the spiritual master of the one behind, who is of smaller proportions. This contention of Prof. Brown is however not correct as the illustration is of two nuns; their bodies are completely covered with what appears to be chādars[2].

Prof. Brown's conclusion as regards fig. 5 is correct. Early painters of Gujarāt have maintained a tradition of keeping one shoulder of Jain monk bare, while in case of Jain nuns, their bodies were covered with cloth.

Prof. Brown also speaks of each having a flower in his right hand. This statement indicates a lack of proper understanding of the established customs of Jain monks and nuns. They have foresaken all wordly things and a penance awaits them if even by mistake they touch forbidden things. Prof. Brown's description is clearly quite wrong, for these two figures are in the act of preaching. Realistically, the hands of two Jain nuns are bare and are shown in *pravachanamudrā* (act of delivering a discourse) with the (thumb and the second) fingers of the right hand extended and fully in contact.

This illustration provides a new version of paintings then prevalent. The arrangement of the two figures is novel and a difficult problem has been adroitly solved.

1. The story of Kālaka, P. 120.
2. Jain Miniature Paintings from Western India, P. 122, 141.

Fig. 3. SVP, 1. Two laywomen. This is a companion piece from the same manuscript as fig. 2. It is my contention that these laywomen were inspired by the two nuns (see fig. 2) to have these palm-leaves written, presumably patrons of the MSS. It is a common practice for Jains to perform sacramental acts at the instance of Jain monks and nuns. The women both richly dressed in bodice, scarf and dhotī, are seated with folded hands facing to the left in a posture of reverence; the end of their scarves are caught in their hands and valuable ornaments such as necklaces, earrings, armlets etc. bedeck their bodies.

The head dress characteristic of the laywomen in Western Indian miniature paintings. The ornaments and the coiffure, as well as the rich and variegated dress are indicative of the culture and the prosperity of the age.

Fig. 4. SBP, 1. 152. Goddess Śri Lakśmī. Prof. Brown takes this figure to be a goddess (Ambikā ?) but is not certain[1]. She holds lotuses in her two upper hands.[2] Her lower right hands is in *varadmudrā*[3] (gesture of giving a boon); and her left hand holds a fruit.

Her body is yellow, her bodice blue, and the scarf is white with a dotted red design; the end of the scarf is red and the sārī white with carmine wood colour design and fully ornamented.

Fig. 5. SBP, 2. Two laymen. Both seem be talking with one hand raised with a third person. Some portion of the figure has been defaced, but their garments on the shoulders and back as well as their beards are easily discernible and represent the mode of dress prevalent in the 13th century.

Fig. 6. SBP, 2. Two laywomen. These two are also seem to be talking with one hand raised. Both wear a bodice and a scarf falling about their backs. This figure as well as figure No. 3 are representations of the typical costume of the women of Western India in the 13th century.

Plate III

Fig. 7. SBP, 1. Pārśvanātha. Pārśvanātha is seated in *padmāsana* position and this is testified by the presence of three snake hoods above his head.

Fig. 8. SBP, 1. Gautamaswāmī is seated in *pravachanamudrā*. The artist has striven to show that the figure represents a monk and not Tīrthankara, an inference substantiated by *pravachanamudrā* and *oghā*. There is a lion on both sides of the throne which mirrors the architecture of the age. Two flowers com-

1. The Story of Kālaka P. 120.
2. *'Kamalapajjalantakaragahiamukktoyaṃa-Pavitra Kalpasūtra P. 16.*
3. *'Dakshinahastamuttānaṃ vidhāyādhah karashākhāṃ prasārayediti varadamudrā 4.-Nirvāna-kalikā P. 52.*

Fig. 2 चित्र २

Fig. 3 चित्र ३

Fig. 4 चित्र ४

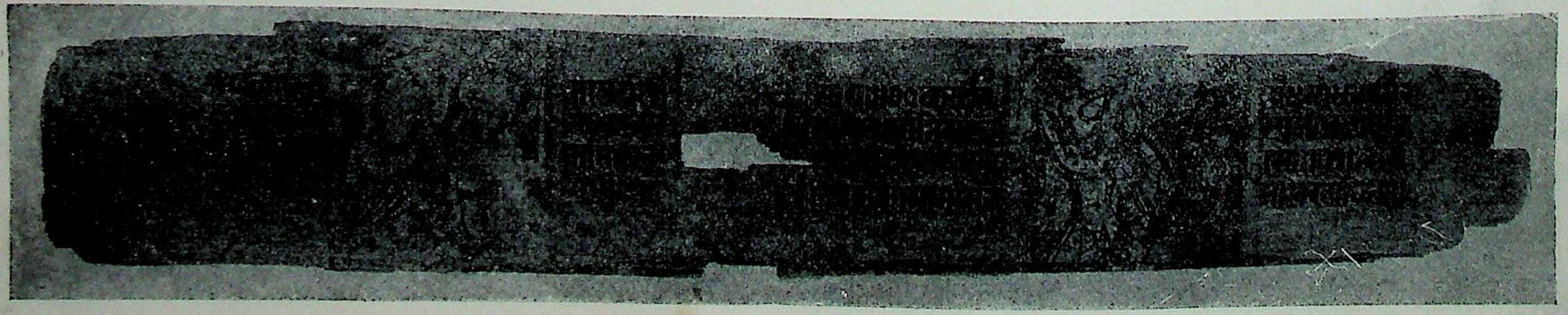


Fig. 5 चित्र ५

Fig. 6 चित्र ६

Plate II

Plate III

Fig. 7 चित्र ७

Fig. 8 चित्र ८

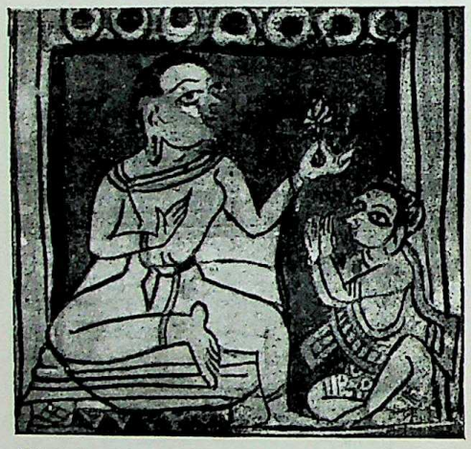


Fig. 9 चित्र ९

Fig. 10 चित्र १०

Fig. 11 चित्र ११

Fig. 12 to 16

चित्र १२ थो १६

Plate IV

Fig. 17 to 20

चित्र १७ थी २०

plete the composition. A similar illustration is found in a palm-leaf MSS. of *Ṣāṭkhaṇḍāgama* in a Digambara Bhaṇḍāra at Mulabidri, in South India. During my travels throughout India, I have seen only two such illustrations.

Fig. 9. SBP, 1. Jain monk preaching. In this picture, as well as in figure No. 10, the artist has painted the *Merū* of *Mālā*, made of silk in the left hand of a monk. I hinted at this lapse when describing figure 2. The person sitting opposite the monk is a layman.

Fig. 10. SBP, 1. Jain monk preaching. The seat of the Jain monk shows a novel design. This illustration is similar to figure 9.

Fig. 11. SBP, 1, 152. Brahmaśāntī Yakśa. Prof. Brown[1] describes the figure:– "The god śakra, bearded like a human being is seated on a cushion. In his upper right hand he holds the elephant-goad; in the upper left an umbrella; the lower hands are without attributes. He is dressed in dhotī and scarf. Below his right leg is a figure of an elephant. Flower fill in the composition."

Prof. Brown has wrongly identified this figure as the god Śakra, instead of Brahmaśānti Yakśa.[2]

Plate IV

Fig. 12. UJF, 1. Mahāvīra in the Puṣpottara heaven. See figure 1 for a description of similar events. The miniature seems to be a copy of some contemporary image.

Fig. 13. UJF, 2. Mahāvīra preaching the Sāmāchārī. See description of Similar events under figures 43, 47 and 48.

Fig. 14. UJF, 43. Mahāvīra's birth. On the thirteenth day of the light fortnight, while the moon was in conjunction with the asterism *Uttarāphālgunī*, in the month Chaitra, the first month of Summer. In the middle of the night, Triśalā gave birth to Mahāvīra.

Triśalā is represented lying on a golden couch furnished with a flower, bed-sheet and a cushion. The babe Mahāvīra is supported on her right arm. Her sārī is decorated with a geese pattern (*haṃsvastra*), a scarf covering her coiffure is wrapped round her waist and she wears ornaments.

Subjects similar to these are presented in figures 56, 150 and 414.

Fig. 15. UJF, 121. Mahāvīra as a siddha. At death a liberated soul goes to Siddaśilā, which is at the top of the universe, and is shown upon an open white parasol made of pure white gold, measuring 4,500,000 *Yojanas* long and as many

1. The Story of Kālaka P. 120.
2. Jain Miniature Paintings from Western India fig. no. 33 and 41.

wide, eight *Yojanas* thick at the middle but tapering off till all the edges it is thinner than a fly's wing. All varieties of Siddhas (perfected beings) go there after death; of these Tīrthankaras are the foremost. There the released souls dwell in omnipotence and omniscience, and perfect blissful.

Mahāvīra fully adorned as in figure 1, sits on a throne. The Siddhśilā is represented in the shape of a crescent flanked with a tree on either side. The fine treatment of the trees reminds one of similar tree in Sidi Sayyid's mosque's *Jāli* of Ahmedabad.

Subjects similar to these are presented in figures 37, 41, 91, 95, 97, 102, 153, 237, 242, 419 and 422.

Fig. 16. UJF. Mahāvīra's *Samavasaraṇa.* When a Jina obtains perfect knowledge, the gods prepare his *Samavasaraṇa.* The earth is cleansed for a space a *Yojana* in radius and is scented and adorned. Three walls are erected, the innermost of jewels, the middle of gold, and the outermost of silver. There are four jewelled gates to each wall. In the centre is a tree on a pedestal and under the tree are four lion thrones. The throne on the east is occupied by the Jina; the three others by reproductions of him. There he preaches to gods, men and animals. The *Samavasaraṇa* may be either round, as here or square.

In the painting Mahāvīra sits within the *Samavasaraṇa.* He is not in monks garb, but is in the ornamented array common to perfected being.

Subjects similar to this are represented in figures 18, 23, 50, 90, 101, 105, 107, 112, 155, 157, 232 b, 236, 418.

Plate V

Fig. 17. SMN, 1. Brāhmaṇī Devānandā and the fourteen lucky dreams. On the night when Mahāvīra descended from the Puṣpottara heaven to take the form of an embryo in the womb of Brāhmaṇī Devānandā, she had the fourteen important auspicious dreams; namely (1) an elephant, (2) a bull, (3) a lion, (4) the anointing of the goddess Śrī, (5) a garland, (6) the moon, (7) the sun, (8) a banner, (9) a full jar, (10) a lotus lake, (11) an ocean of milk, (12) a celestial palace, (13) a heap of jewels, (14) a brilliant smokeless fire.

In the foreground of the scene Devānandā lies on her couch, dressed almost as in our figure 14 with bodice, scarf and ornaments and her lips are painted red. A maid is in attendande. Above Devānandā the fourteen dreams appear in two panels. Under a canopy spread with a coverlet decorated with arabesque.

Fig. 18. SMN, 1. Mahāvīra's Samavasaraṇa. See description of corresponding event under fig. 16.

Fig. 19. SMN, 1. Pārśva's descent from heaven. Before being born, Pārśva

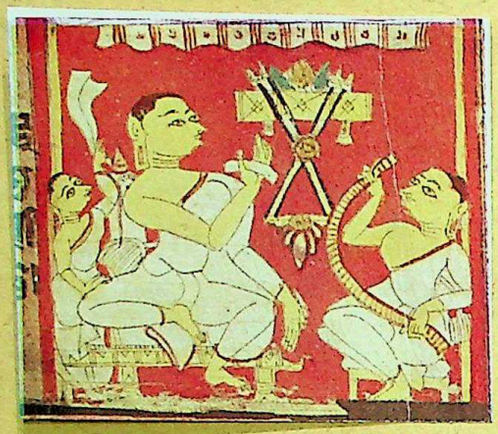


Fig. 21 चित्र २१

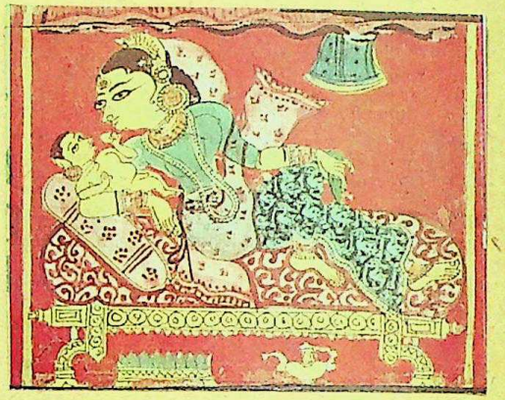


Fig. 22 चित्र २२

Fig. 23 चित्र २३

Fig. 24 चित्र २४

Fig. 25 चित्र २५

Fig. 26 चित्र २६

had lived for 20 *Sāgaropamas* (incalculable period of time); in the Prāṇatakalpa heaven. Thence in the middle of the night, when the moon was in conjunction with the asterism Viśākhā, he took the form of an embryo in the womb of Vāmā, the wife of King Aśvasena of Banaras.

The treatment is closely analogous to the treatment of Mahāvīra in the Puṣpottara heaven before being born on earth (see fig. 1). The variations in detail need no comment, with the exception of seven-hooded serpent that shelters Pārśva, and regularly appears with him. The colour of the body is green.

Fig. 20. SMN, 1. Mahāvīra. The painting is very crude. See description of corresponding event under fig. 1.

Plate VI

Fig. 21. UJF. Colour reproduction of No. 13.

Fig. 22. UJF. Colour reproduction of No. 14.

Fig. 23. UJF. Colour reproduction of No. 16.

Plate VI a

Fig. 24 UJF. Colour reproduction of No. 12.

Fig. 25 UJF. Mahāvīra's lustration and bath at birth, from the above palm-leaf MSS. On the night when Mahāvīra was born there was a divine lustre caused by the gods descending and ascending; wealth was poured on to the palace of Siddhārtha by the servants of Kubera; and the gods celebrated the festival of the birth bath of the Tīrthankara (*titthayara-jammaṇa-abhiseya-mahimāe kayāe*). Hemachandra expands the account. The 56 *dikkumārīs* acted as midwives. Then came Śakra, threw the queen into a deep slumber with a sleeping charm, laid a false Mahāvīra by her side, and made himself fivefold (*Jaisalmerni Chitrasamṛiddhi* fig. no. 32). With one self he held the child, with a second self he held a parasol over the child, with a third and fourth he stood beside it waving fly-whisks, and with the fifth, bearing the thunderbolt, he danced before the child. Then all went to Mount Meru for the ceremony. The 63 other Indras came to bath the child. The Master playfully pushed the tip of Mount Meru with his left great toe, and all the mountain peaks down before him, to the amazement of the gods. Then the Indras anointed him with marvellous unctions.

In our painting Mahāvīra sits on Śakra's lap. Beside him are two Indras, holding pitchers of water. Above are two bulls, apparently two of four crystal bulls created by Śakra to stand in the four directions. The peaks of Mount Meru appear in the bottom of the scene.

Similar subjects appear in our figures 31, 46, 86, 121 and 416.

Fig. 26. UJF. Colour reproduction of No. 15.

Plate VII

Fig. 27. AMI, 7. Śakra commands Hariṇaigameṣin. Śakra, reflecting that in all periods Tīrthankaras are born only in families of the ruling caste (Kṣatriya) and never in those of the priestly caste (Brāhmaṇa), decides that he must have the embryo in the Brāhmaṇī Devānanda's womb exchanged for that in the womb of Kṣatriyāṇī Triśalā, wife of King Siddhārtha of the Kāśyapa gotra. He summons Hariṇaigameṣin, commander of his infantry and instructs him to make the exchange. Hāriṇaigameṣin signifies obedience.

At the left is Śakra seated on his throne. Facing him, at the right, is Hariṇaigameṣin, with his hands in a gesture of obedience.

Hariṇaigameṣin is represented in the paintings as a being with a human body as in this illustration or with a human body and the head of an antelope. In our next (fig. 114) illustration the head is that of an antelope without horns; and in figures 29, 76, 77, and 410 the head has antelope's horns.

Naigameṣa, the short form of the name Hariṇaigameṣin, is the name of a Yakṣa known from the time of the Atharva Veda, where he appears as a ram-headed creature–elsewhere with a horse's head. With the name Naigameṣa should be connected the name Naigameya, applied to the war god Skanda. So, too, the vehicle of Hariṇaigameṣin is the peacock (Br. fig. 15) which is also that of Skanda. In various ways connections are indicated between Hariṇaigameṣin and Cāgamukha, Agnimukha, Sanatakumāra (Skanda, Chand. Up. VII. 26. 2), Śuṣeṇa (Rām. IV. 22. 42; VII. 2), Māṇibhadra, the Buddha Sankusumita, Pradyumna and Pañcaśikha. Hariṇaigameṣin is a composite figure, the son of a great deity, who becomes the leader of the army of some god or of the gods, and at the same time is associated with the procreation of children and the use of herbs. In our story he functions both as a general and as a deity of procreation.

For the literature on Hariṇaigameṣin, see: Winternitz, M., Journ. Roy. Asiatic Soc., pp. 149 ff., 1895; Hopkins, E. W., Epic Mythology, pp. 119, 228 ff., Keith, A. B., Religion and Philosophy of the Veda, p. 242; Mukhopādhyāya, Indian Hist. Quart., vol. 7, pp. 309–318; Epigraphia Indica II. 314 ff.; Barnett, L. D., The Antagaḍadasāo p. 67; Smith, V. A., The Jain Stupa of Mathura, plate XVII; Lalou, L'iconographie des etoffes peintes (paṭa) dans le Mañjuśrīmūlakalpa, pp. 66–70; Coomaraswamy, A. K., Yakṣas, pt. I, pp. 10, 12; Sh. p. 21. Four very early sculptural representations of Hariṇaigameṣin and a female counterpart, from Kushana times, are reproduced in Sh. pl. XXVI. (The exchange episode in our story recalls the legends of Krishna is infancy.)

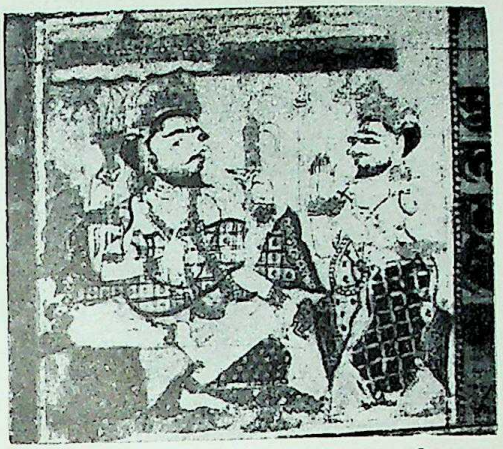


Fig. 27 चित्र २७

Fig. 28 चित्र २८

Fig. 29 चित्र २९

Fig. 30 चित्र ३०

Fig. 31 चित्र ३१

Fig. 32 चित्र ३२

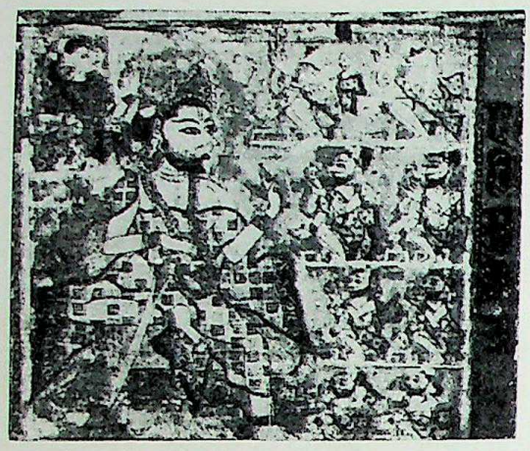


Fig. 33 चित्र ३३

Fig. 34 चित्र ३४

Fig. 35 चित्र ३५

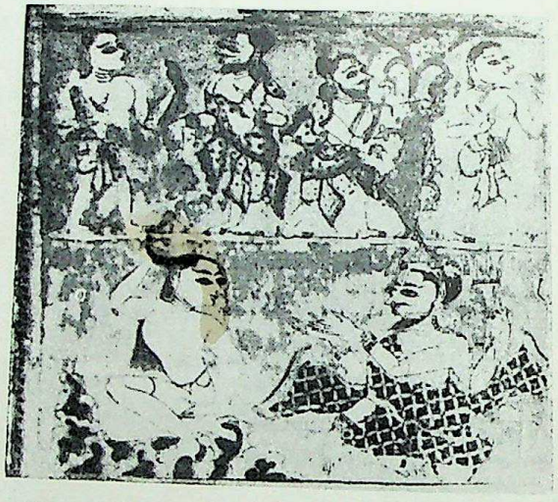


Fig. 36 चित्र ३६

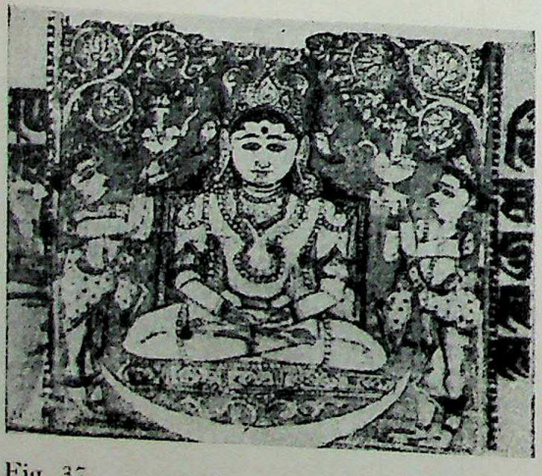


Fig. 37 चित्र ३७

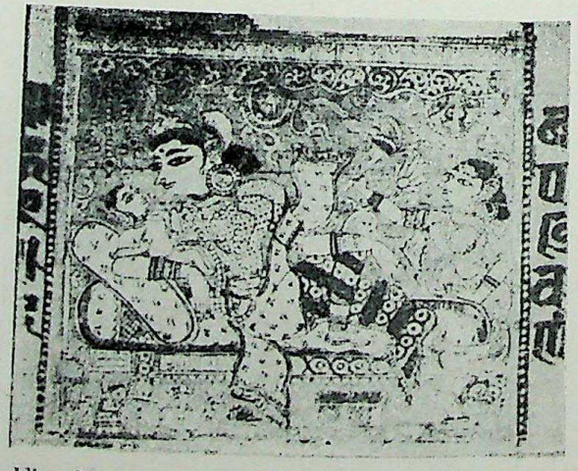


Fig. 38 चित्र ३८

Fig. 39 चित्र ३९

Fig. 40 चित्र ४०

Fig. 41 चित्र ४१

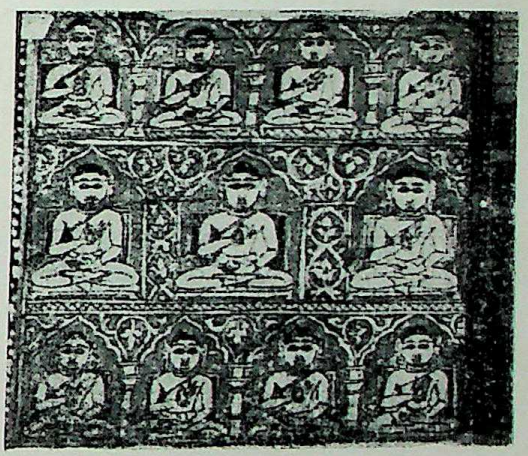


Fig. 42 चित्र ४२

Fig. 43 चित्र ४३

Fig. 44 चित्र ४४

Fig. 45 चित्र ४५

Fig. 46 चित्र ४६

Fig. 47 चित्र ४७

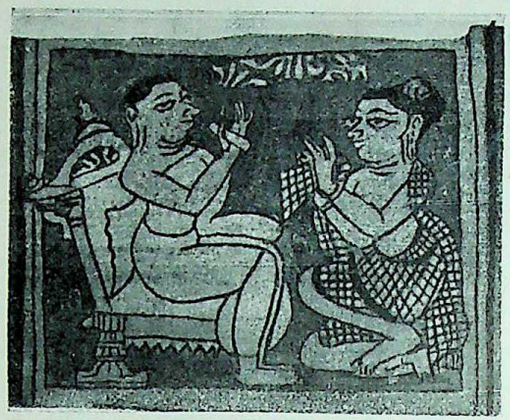


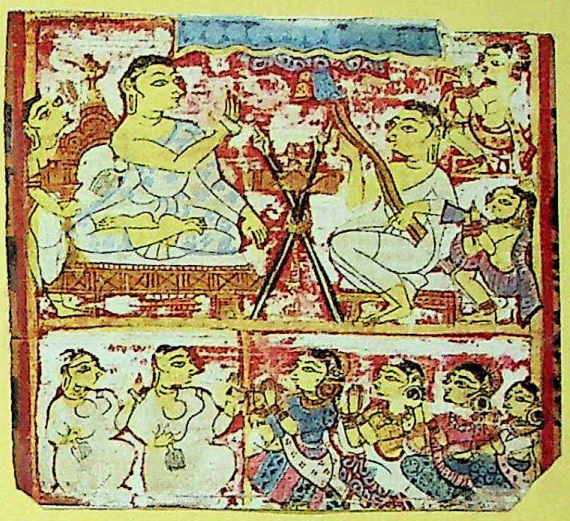
Fig. 48 चित्र ४८

चित्र ४९ Fig. 49

चित्र ५० Fig. 50

चित्र ५१ Fig. 51

चित्र ५२ Fig. 52



चित्र ५३ Fig. 53

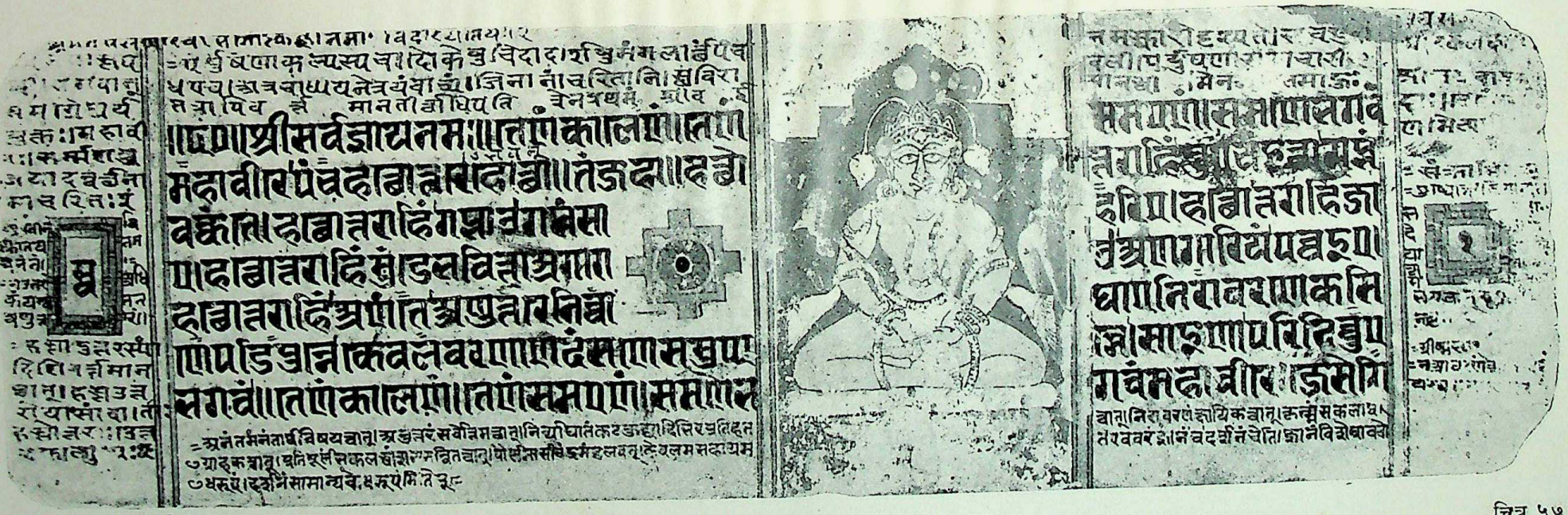
चित्र ५४ Fig. 54

Fig. 55

चित्र ५५

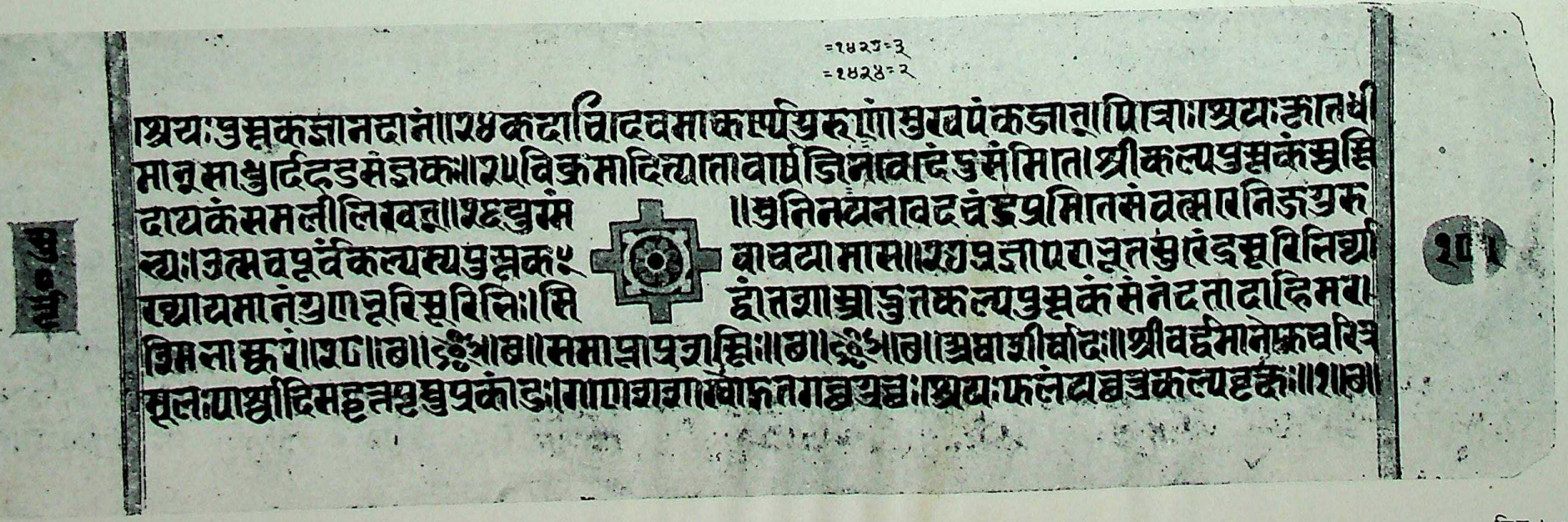
Fig. 56 चित्र ५६

Fig. 56 चित्र ५६



चित्र ५७

Fig. 57



चित्र ५८

Fig. 58

Plate XIII

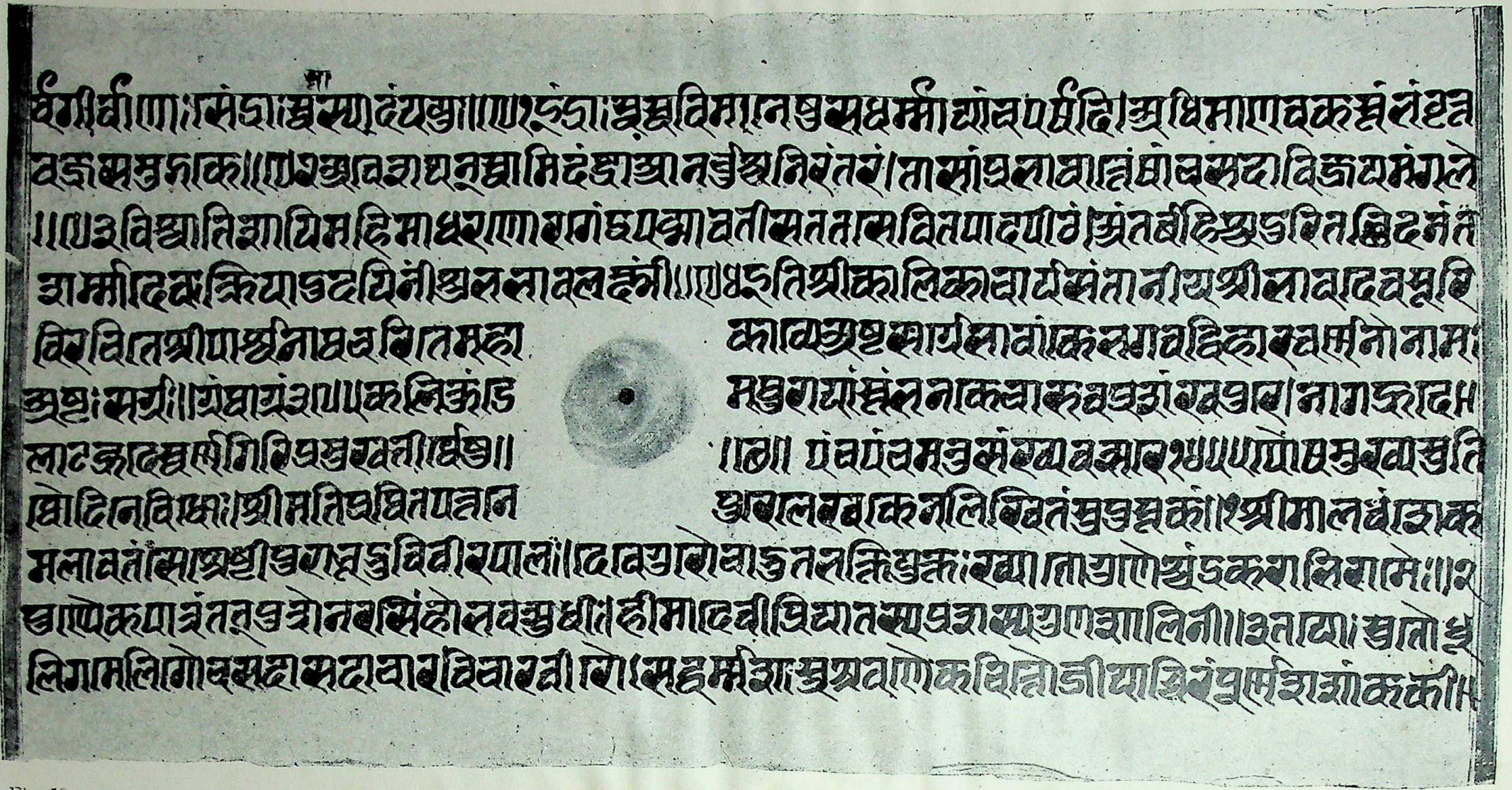


Fig. 59

चित्र ५९

Fig. 28. AMI, 9. Śakra reveres Mahāvīra's embryo. Śakra, by the power of his *avadhi* (all-seeing) knowledge, saw that Mahāvīrā had descended to the earth. He left his throne, took off his bejewelled shoes, arranged his garments, folded his hands in a gesture of worship, advanced seven or eight steps towards the Tīrthankara, bent his left knee and rested upon the right and touched the earth with his head three times. He joined his hands and put them to his head, and then, after addressing all the holy beings, spoke in praise (*śakrastava*) to Mahāvīra.

At the left Śakra kneels with hands extended in worship, and behind him are four gods standing in worship. Above him is his honorific parasol.

Similar scenes appear in our figures 75, 110, 250, 288.

Fig. 29. AMI, 12. Śakra commands Hariṇaigameṣin. See under figure 27.

Fig. 30. AMI, 35. Mahāvīra's birth and the arrival of the goddesses. In the middle of the night, on the thirteenth day of the bright fortnight, while the moon was in conjunction with the asterism Uttarāphālgunī,in the month Chaitra, the first month of summer, Triśalā gave birth to Mahāvīra. On the night when Mahāvīra was born there was a divine luster caused by the gods descending and ascending.

At the left Triśalā lies upon a bed of customary design with the usual types of vessels beneath it, the babe Mahāvīra held in her right arm. A maid is in attendance. Above her are shown *dikkumārīs* waving fly-whisks; these are two of the 56 *dikkumārīs* specifically mentioned by the name in *Kalpasubodhikā* by Vinayavijayjee and normaly moving in groups of eight.

Fig. 31. AMI, 38. Mahāvīra's lustration and bath at birth. See under figure 25.

Fig. 32. AMI, 39. Siddhārtha commands his officers to announce a festival. At daybreak King Siddhārtha orders the city wardens to announce a festival, with the freeing of prisoners, the sweeping and watering of streets, the decoration of the city, with sports and entertainments.

King Siddhārtha sits upon his throne, sword in hand, confronted by two officers, who are receiving his orders.

Plate VIII

Fig. 33. AMI, 40. Siddhārtha celebrating the festival of Mahāvīra's birth. The King and his seraglio celebrated the 10 days' festival decreed in honour of the birth of an heir to the kingdom.

At the left sits Siddhārtha, opposite to him eight members of his family arranged in four rows. They are all enjoying the festival.

Similar subjects appear in our figures 87 and 415.

Fig. 34. AMI, 44. Mahāvīra gives away his possessions: Preparatory to leaving the world and adopting the religious life, Mahāvīra abandoned all his property and for an entire year gave presents to poor.

Mahāvīra is seated upon a throne, making gifts to five poor men. In front of him is a stand heaped with jewels. Each of the poor man has an object in his hand. Behind him is standing a female fly-whisk bearer.

Similar subjects appear in our figures 88b, 111, 151, 225a, 233a.

Fig. 35. AMI, 46. Mahāvīra in the initiation palanquin. On the tenth day of the dark fortnight of the month Mārgaśirṣa, Mahāvīra, accompanied by a vast throng of gods and men and amidst applause, in the palanquin Chandraprabhā, which had been prepared by Śakra, went through the streets to a park outside the city, and then ordered to stop the palanquin under an Aśoka tree, and dismounted.

In the elaborate palanquin, which resembles the porch of a temple, and is like a heavenly palace or vehicle (*vimāna*), sits Mahāvīra, fully dressed and adorned. Below are men carrying it. On each side of Mahāvīra is a female fly-whisk bearer. Above and in front are trumpeters and conch-blowers.

Similar figures appear in our figures 89a, 94b, 154, 231b, 233b and 417.

Fig. 36. AMI, 50. Two scenes in one: (a) Mahāvīra gives away half his garment; (b) Mahāvīra plucks out his hair.

When after plucking out his hair Mahāvīra, had started on his wandering as an ascetic, he was accosted by a Brāhmaṇa named Soma, who said that he had not been present at the bestowal of gifts which Mahāvīra had made before forsaking the world. He asked Mahāvīra, nevertheless, to give him a gift. Mahāvīra had nothing left but a single garment, but this he tore into two and gave a half to Soma. The Brāhmāṇa took this half to a tailor to have the torn edge sewn into a hem, but the tailor told him to go back and follow Mahāvīra until he should lose the second half of the garment on a thorn or in some other way. If Soma would bring it the tailor would sew the two pieces together, and then sell the whole garment for a hundred thousand dīnāras. Soma returned to follow Mahāvīra.

In the upper portion at the left Mahāvīra gives his half garment to Soma, and at the right Soma seems wandering behind Mahāvīra to get the remaining half of the garment.

A similar figure appears in our figure 379b.

Descending from the palanquin, Mahāvīra divested himself of all his fine

Fig. 60

चित्र ६०

Fig. 62 चित्र ६२

Fig. 63 चित्र ६३

Fig. 64 चित्र ६४

Fig. 65 चित्र ६५

Plate XVII

Fig. 66 चित्र ६६

Fig. 67 चित्र ६७

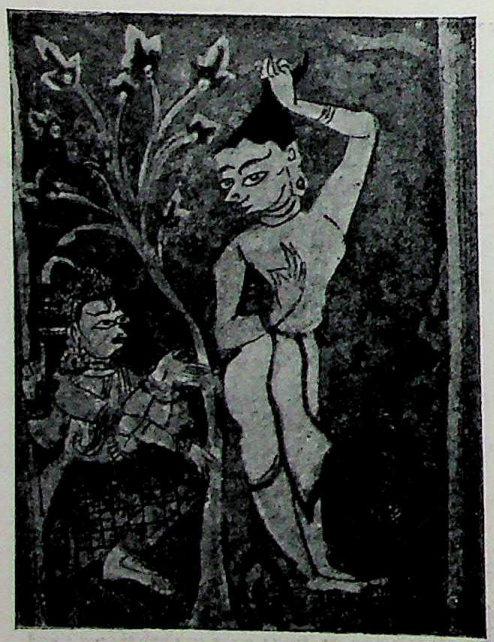


Fig. 68 चित्र ६८

Fig. 69 चित्र ६९

Fig. 70 चित्र ७०

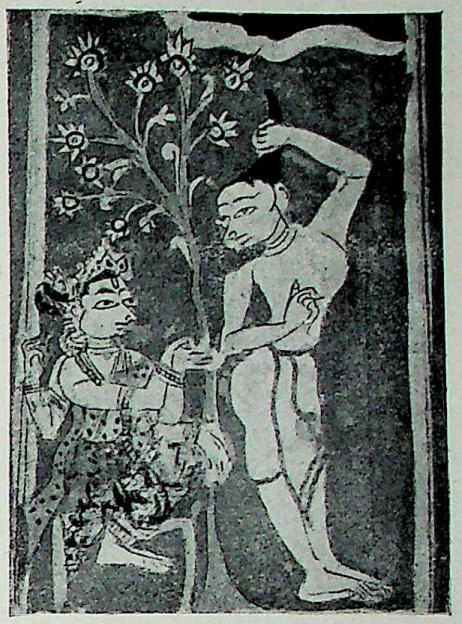


Fig. 71 चित्र ७१

Fig. 72 चित्र ७२

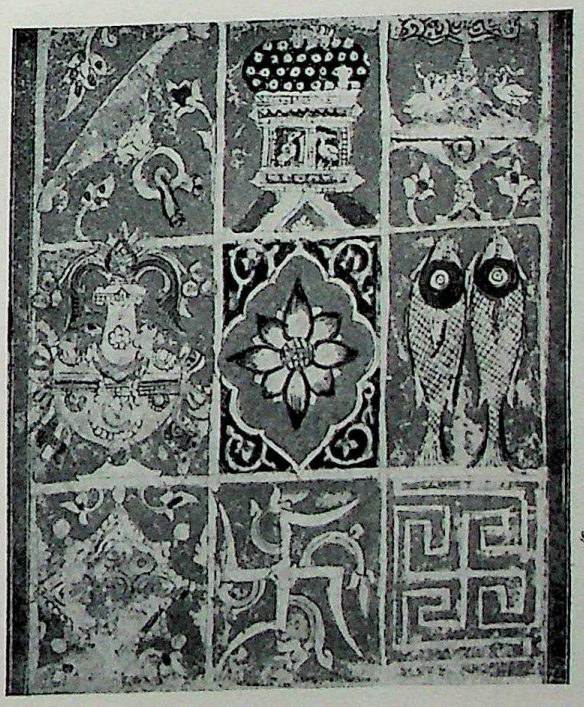


Fig. 73 चित्र ७३

Plate XIX

Fig. 74 চিত্র ৩৪

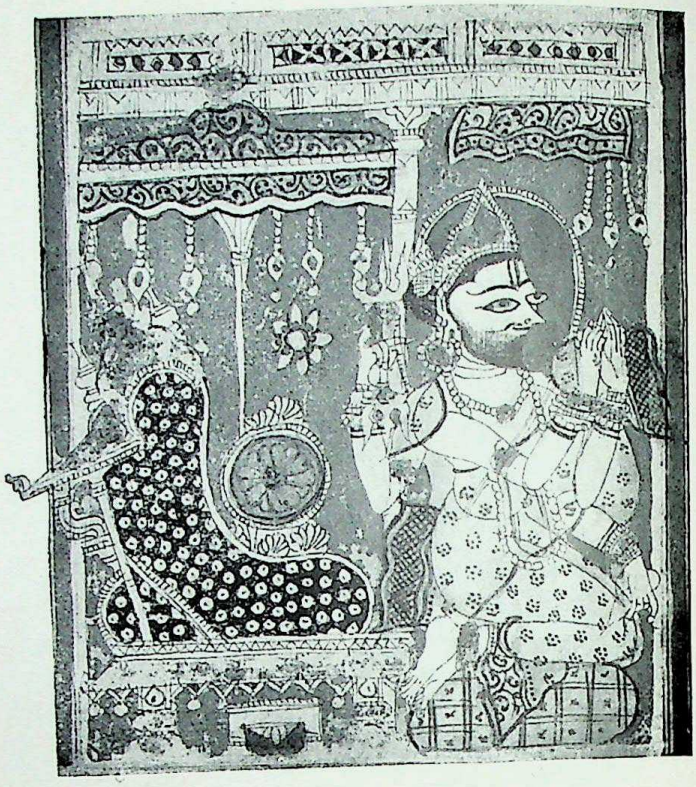


Fig. 75 চিত্র ৩৫

Fig. 76 চিত্র ৩৬

Fig. 77 চিত্র ৩৭

clothes and ornaments, fasted a six-meal fast,* put on a divine robe, and when quite alone, tore out his hair by five handfuls.

In the lower portion at the left Mahāvīra is dressed only in a lower garment (*dhotī*). As he plucks out his hair, Śakra catches it. At the right Śakra is four-armed and carries the vajra as an attribute. Like Mahāvīra he is seated. Below are mountain peaks, in exaggerated conformity with the AS. statement that the palanquin stopped on slightly elevated ground.

Similar subjects are treated in figures 89b, 152, 225c, 231a, 232a, 234.

Fig. 37. AMI, 52. Mahāvīra as a siddha. See under figure 15.

Fig. 38. AMI, 84. Pārśva's birth. In the middle of the night on the tenth day of the dark fortnight, in Poṣa, the second month of Hemanta, while the moon was in the conjunction with the asterism Viśākhā, Vāmā gave birth to Pārśva.

See description of corresponding event in life of Mahāvīra under figure 30.

Plate IX

Fig. 39. AMI, 60. Pārśva plucks out his hair. Pārśva tore out his hair in five handfuls, which were caught by Śakra.

The treatment is essentially the same as that in figure 36b.

Similar subjects are treated in figures 45, 49, 55, 69, 193 and 421a.

Fig. 40. AMI, 64. Two scenes in one: (a) Ariṣṭanemi's lustration and bath at birth; (b) Ariṣṭanemi's birth. On the fifth day of the light fortnight of the month Śrāvaṇa, in the town of Śauripura, Queen Śivā, wife of King Samudravijaya, gave birth to Ariṣṭanemi. He received his name, according to Devendra, because at the time of conception his mother saw the rim of a wagon wheel (*nemi*) consisting of *riṣṭa* jewels (the Prakrit *ariṭṭha* Skt. *ariṣṭa*. "jewel").

The two scenes are treated in essentially the same way as the corresponding scenes in the lives of Mahāvīra and Pārśva.

Similar subjects are treated in figures 52 and 381c.

Fig. 41. AMI, 78. Ṛṣabha as a siddha. After a life of 8,400,000 *purvas* of years, on the thirteenth day of the dark fortnight of the month Māgha, after a fourteen-meal fast without water, Ṛṣabha died on the summit of Mount Aṣṭāpada. See description of corresponding event in life of Mahāvīra under figure 15.

Similar subjects are shown in figures 102 and 242.

Fig. 42. AMI, 80. The eleven Gaṇadharas of Mahāvīra. Mahāvīra had eleven chief disciples (*gaṇadhara*), who founded nine schools (*gaṇa*). The discre-

* This means eating on the first day only one meal in place of the two usual meals, on the second and third days omitting all meals, on the fourth day again eating only one meal.

pancy between the numbers eleven and nine is explained by the fact that in two cases two of the disciples combined to found a single school. The text gives the names of the eleven as: Indrabhūti, the eldest of the monks; Agnibhūti, the middlemost of the monks; Vāyubhūti, the youngest of the monks; the others were Ārya Vyakta, Ārya Sudharman, Maṇḍitaputra, Mauryaputra, Akampita, Achalabhrāṭṛ, Metārya, and Prabhāsa. Of these all but except Indrabhūti and Sudharman died before Mahāvīra. When Mahāvīra died, Indrabhūti became head of the order but lived only a month, and Sudharman followed him was head. All the spiritual descendants of Mahāvīra today come through the line of Sudharman, and the text (*Sthavirāvalī*) gives the line of pontiffs from Sudharman on. There are, of course, variant lines. The line of pontiffs (*sthavira*) is carried in the text down to Devarddhi, who, according to tradition, presided at the great council of Valabhī, 980 or 993 years after Mahāvīra's death.

The painting shows the eleven Gaṇadharas as of equal size. They are arranged in three rows, of which the first and third contain four each, and the second contains three.

Similar subjects are shown in figures 103, 104, 158.

Fig. 43. AMI, 108. Mahāvīra preaching. Our painting depicting Mahāvīra seated on a throne, holding his mouth cloth in his right hand while he preaches a last lecture to Śakra. Above them is a *sthāpanāchārya* like those used today by monks to support the symbol of the master which a monk must always have before him.

Sīmilar subject are shown in figure 48.

Fig. 44. AMI, 109. Indrabhūti Gautama's omniscience. On the night when Mahāvīra died, his eldest disciple, Indrabhūti of the Gautama family, by realizing that affection was out of place, even when directed toward his master, finally overcame all bonds, and won perfect knowledge.

The miniature shows Indrabhūti framed like a temple image in its niche. He is dressed in the robes of a Śvetāṃbara monk. His right shoulder is bare. The left hand rests upon his lap, the right is raised in a teaching gesture, holding a *māḷā*. He is seated upon an open golden lotus. On his right stands a monk, probably Gaṇadhara Sudharman and to the left of him stands Śakra in worship.

Similar subjects appear in figures 92, 108, 235, 395, 407.

Plate X

Fig. 45. SMN. 2. Pārśva plucks out his hair. The treatment is essentially the same as that in figure 39.

Fig. 78 चित्र ७८

Fig. 61 चित्र ६१

Fig. 79 चित्र ७९

Fig. 80 चित्र ८०

Fig. 81 चित्र ८१

Fig. 82 चित्र ८२

Fig. 83 चित्र ८३

Fig. 84 चित्र ८४

Fig. 85 चित्र ८५

Fig. 86 चित्र ८६

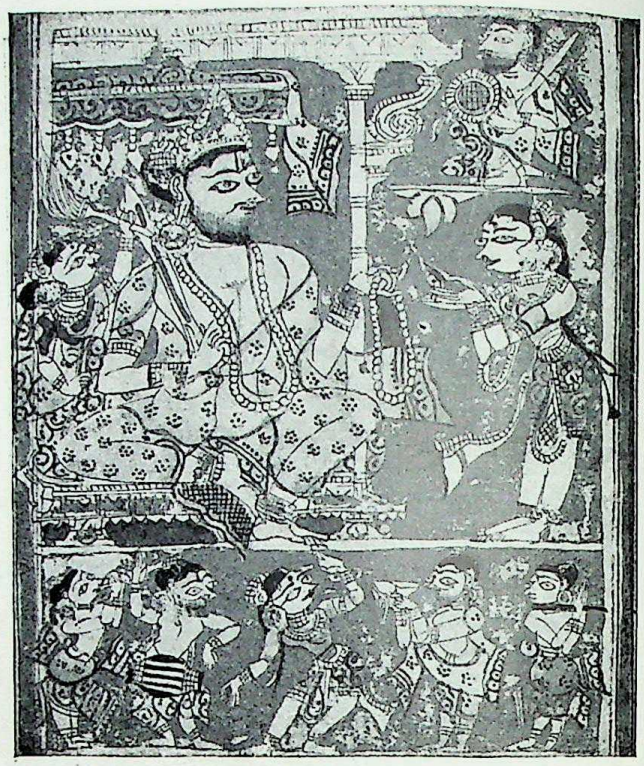


Fig. 87 चित्र ८७

Fig. 88 चित्र ८८

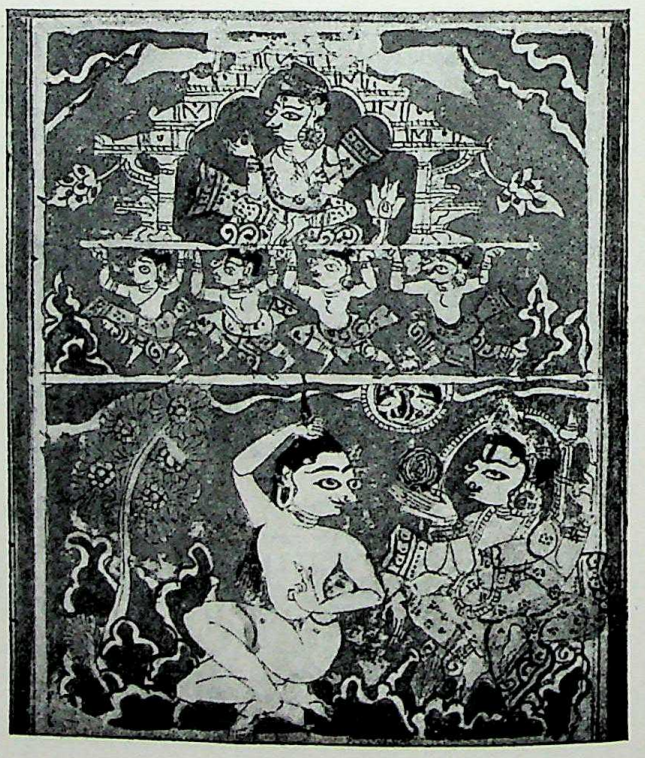


Fig. 89 चित्र ८९

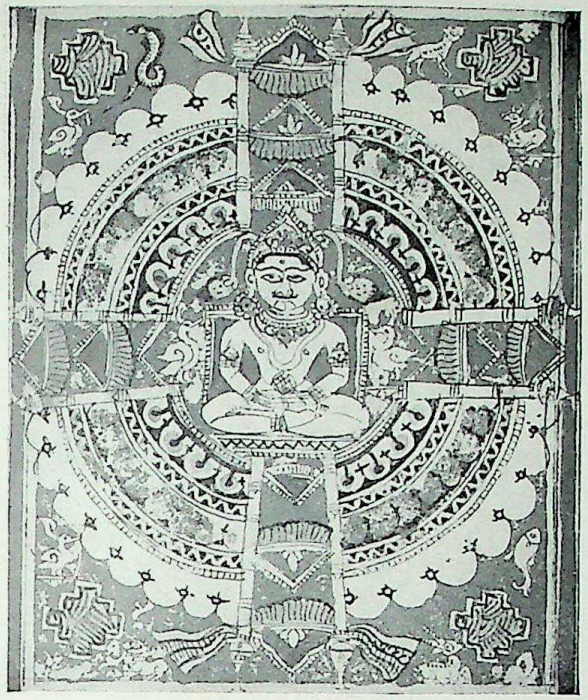


Fig. 90 चित्र ९०

Fig. 91 चित्र ९१

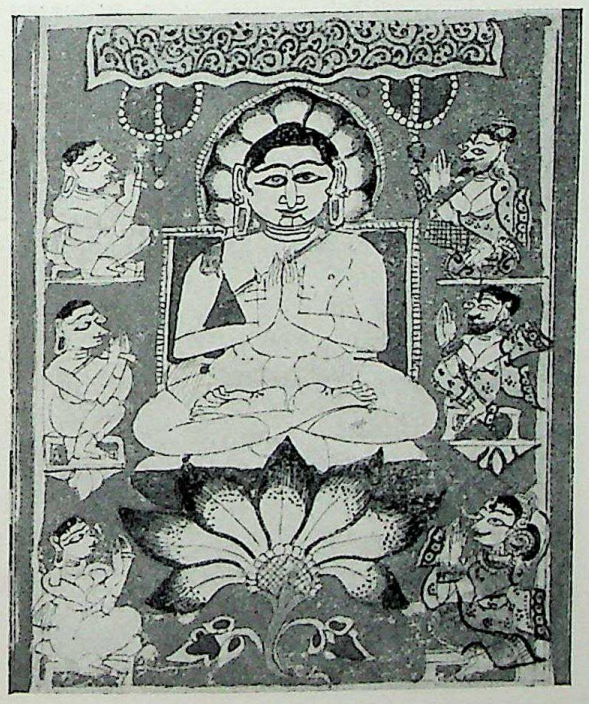


Fig. 92 चित्र ९२

Fig. 93 चित्र ९३

Fig. 94 चित्र ९४

Fig. 95 चित्र ९५

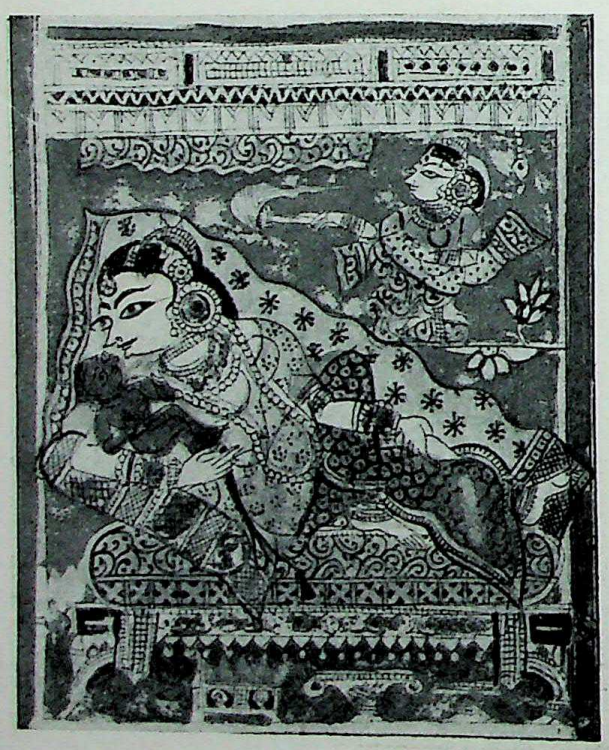


Fig. 96 चित्र ९६

Fig. 97 चित्र ९७

Fig. 98 चित्र ९८

Fig. 99 चित्र ९९

Fig. 46. UJF. Mahāvīra's lustration and bath at the birth. A colour reproduction of No. 25.

Fig. 47. SMN. 2. Mahāvīra preaching to monks. In the upper portion is seated Mahāvīra; before him sit two monks. In the lower portion Mahāvīra appears again, holding his mouth cloth while he preaches, addressing two monks who are possibly his Gaṇadharas.

Fig. 48. SBP, 1. 152. Mahāvīra preaching. The treatment is essentially similar to that in figure 43.

Plate XI

Fig. 49. SMN, 3. Pārśva plucks out his hair. The treatment is essentially similar to that in figure 39.

Fig. 50. SMN, 3. Ṛṣabha's *Samavasaraṇa.* After a thousand years of austerities, on the eleventh day of the dark fortnight of the month Phālguna, outside the town Purimatāla, under a *nyagrodha* (banyan) tree, following an eight-meal fast without water Ṛṣabha reached the highest knowledge.

The treatment is like that of Mahāvīra's *samavasaraṇa* in figure 16.

Plate XIa.

Fig. 51. SMN, 2. Śakra on a throne, surrounded by his court. At the time when Mahāvīra took the form of an embryo in the womb of the Brāhmaṇī Devānandā, the god Śakra, who is chief of the 64 Jain Indras, was seated on his throne in the Saudharma Kalpa heaven, in the celestial abode of Saudharma Avataṃsaka, in the council-hall (*sabhā*) Saudharmā, enjoying the pleasures pertaining to his divinity, namely, story-telling, dramatic performances, singing, and instrumental music of lute (*viṇā*) and drums.

Śakra is seated on his canopied throne, bearing in two of his four hands the thunderbolt, and an elephant-goad. His scarf is of elaborate pattern. Before him in two panels are seven figures. The arrangement in panels does not mean that those in the upper are occupying a higher position in the room than those in the lower; it results merely as a consequence of the convention that one figure in the drawing must not be set before another, and is an accompaniment of the Indian convention of vertical perspective. In the top panel are an Indrāṇī (*agramahiṣi*), and two gods, listening to Śakra's command. In the lower panel are four gods of the court, seated on low cushions.

Fig. 52. SMN, 2. Ariṣṭanemi's birth. The treatment is essentially the same as that in figure 40b.

Plate XI b.

Fig. 53. SMN, 2. Mahāvīra preaching the Sāmāchārī. At the end of the Sāmāchārī it is stated that the Venerable Ascetic Mahāvīra delivered this discourse, called the *paryusaṇākalpa*, in the town of Rājagraha, in the *caitya* (shrine) Guṇaśila, surrounded by many monks, nuns, laymen, laywomen, gods and goddesses. In the upper portion is Mahāvīra lecturing, seated on a spired throne, mouth cloth in right hand. On a lower seat before him is a monk receiving instruction. Behind the monk two laymen are seated in a posture of worship. In the lower portion two nuns and four laywomen sit listening to the Sāmāchārī.

Fig. 54. SMN, 2. Mahāvīra's audience. In the upper portion is seated Mahāvīra delivering his discourse. Below him sits a monk receiving the instruction. In the lower portion sits a monk delivered his lecture to two laywomen seated in a posture of worship.

Fig. 51 to 54, are unique examples of palm leaf paintings and we see in these paintings silver used instead of gold.

Plate XII

Fig. 55. AMI, 60. Colour reproduction of No. 39.

Plate XII a.

Fig. 56. AMI, 35. Mahāvīra's birth. See description of corresponding event in life of Mahāvīra under fig. 14.

Plate XIII

Fig. 57. BVB, 1. Mahāvīra in the Puṣpottara heaven. See description of the same subject under figure 1.

Fig. 58. BVB. The last page of the Kalpasūtra MSS. This MSS. is the oldest illustrated Kalpasūtra MSS. of paper dated V. S. 1424 i. e. 1378 A. D. date is already mentioned in the second line *Jinavedendu* i e. V. S. 1424. This MSS. contains only ten paintings, one of which is reproduced here as fig. no. 57.

Plate XIV

Fig. 59. SBP, 3. The last page of the Pārśvanātha Charitra MSS. This MSS. of Śri Pārśvanātha charitra written in Pāṭaṇa in V. S. 1455 i. e. 1399 A. D. contains two pictures. Both the pictures are published here as figures 60 and 61.

In the seventh line of the page the date is given as : *Pañchpañchmanusañkhya vatsare* i. e. V. S. 1455 i. e. 1399 A. D.

Plate XV.

Fig. 60. SBP, 3. 1. Pārśvanātha. See description of corresponding event under figure 19.

On the pedestal below Pārśva is his symbol a serpent.

Plate XVa.

Fig. 61. SBP, 3. 2. Goddess Padmāvatī. The goddess is seated on a cushion marked with a figure of her symbol serpent, she has four hands; in the upper right hand an elephant goad and in the left a pāśa, in the lower right hand is *varadamudrā* with *mālā* and in the left a fruit (*bijapuraka*). Her body coloured red and three serpent hoods are on her head. This is a unique presentation of the Goddess Padmāvatī.

Tantras and Mantras relating to Goddess Padmavātī have already been published by the present publisher in the "*Comparative and Critical Study of the Mantraśāstra*" edited by late M. B. Jhavery Solicitor. Bombay.

Plate XVI

Fig. 62. HGP, 1. 21. The goddess Śrī, the fourth of the fourteen lucky dreams is represented alone.

The goddess is seated in a spired seat of honour, looking straight forward. She is four-armed, and in the upper hands carries the two lotuses with elephants mentioned in the KS text. She is dressed in a bodice, lower garment, and scarf, wears full ornaments, and on her forehead carries the usual spot (*tilaka*). Peacocks are shown in the upper corners.

Fig. 63. HGP. 1, 22. The garland. The text describes the various kinds of flowers that made up the garland.

In the painting the garland hangs down. On each side is a streamer.

Fig. 64. HGP. 1, 23. The moon. The sixth dream was the full moon. The moon god is seated on a round cushion and faces to the left. He is holding the *pūrṇakalaśa* in the right hand and a lotus flower in the left; he wears a *mukuṭa*, a yellow criss-crossed *dupaṭṭā* and a rose coloured *dhotī*.

This is a unique figure of Moon-God.

Fig. 65. HGP. 1, 24. The Sun. The seventh dream was the red sun.

In our painting the sun is anthropomorphic, seated on his chariot with legs crossed and dangling down in front. His roundness is indicated by a circle behind his head. He is riding in the two horses chariot, driven by his charioteer *Aruṇa* (Dawn.)

Plate XVII

Fig. 66. HGP. 1, 25. The *Purṇakalaśa.* The ninth dream was a *Purṇakalaśa* filled with water and lotuses, the abode of fortune.

Fig. 67. HGP. 1, 7. The celestial palace. In our painting Śakra is seen going in his *Devavimāna* for Mahāvīra's lustration. Śakra has two hands. In his raised right hand he holds a piece of cloth and in his left hand a lotus.

This painting is unique.

Fig. 68. HGP. 1, 58. Mahāvīra plucks out his hair. See description of corresponding event under figure 36b.

Fig. 69. HGP. 1, 72. Pārśva Plucks out his hair, Pārśva tore out his hair in five handfuls, which were caught by Śakra.

The treatment is essentially the same as that in figure 36b.

Plate XVIII

Fig. 70. HGP. 1, 79. Ariṣṭanemi plucks out his hair. Like the other Tīrthankaras Nemi gave alms for a year before leaving the world. He was then honoured by Śakra, made to sit in a palanquin, carried through the town of Dvārāvatī to a park, where he dismounted under an Aśoka tree. After a six-meal fast he tore out his hair, which Śakra caught.

Fig. 71. HGP. 1, 90. Ṛṣabha plucks out his hair. On the eighth day of the dark fortnight of the month chaitra, he left the world in a palanquin named *Sudarśana*, and in a park, under an Aśoka tree, tore out his hair and entered the state of houselessness.

The treatment is essentially the same as that in figure 36b.

Fig. 72. JRP, 1. Mahāvīra in the Puṣpottara heaven.

See description of corresponding event under figure 1.

Fig. 73. JRP, 2. The eight auspicious symbols. The eight auspicious objects (*aṣṭamañgala*) which are regularly associated with the Tīrthankaras, are :

(Starting with our upper left hand corner) : mirror (*dappaṇa, darpaṇa*), throne of distinction (*bhaddāsaṇa bhadrāsana*), powder-vase (*vaddhamāṇaga, vardhamānaka*), full water vessel (*kalaśa, kalasa*), pair of fish (*matsyayugma*), the *sirivachchha* (*śrīvatsa*) symbol, the *sotthiya* (*svastika*) symbol, and the *nandiyāvatta* (*nandyāvarta*) symbol. In the centre of our painting is the design of *Aṣṭadala Kamala.*

Plate XIX

Fig. 74. JRP, 7. Śakra on his throne, surrounded by his court. The treatment is essentially the same as that in figure 51.

Fig. 100 चित्र १००

Fig. 101 चित्र १०१

Fig. 102 चित्र १०२

Fig. 103 चित्र १०३

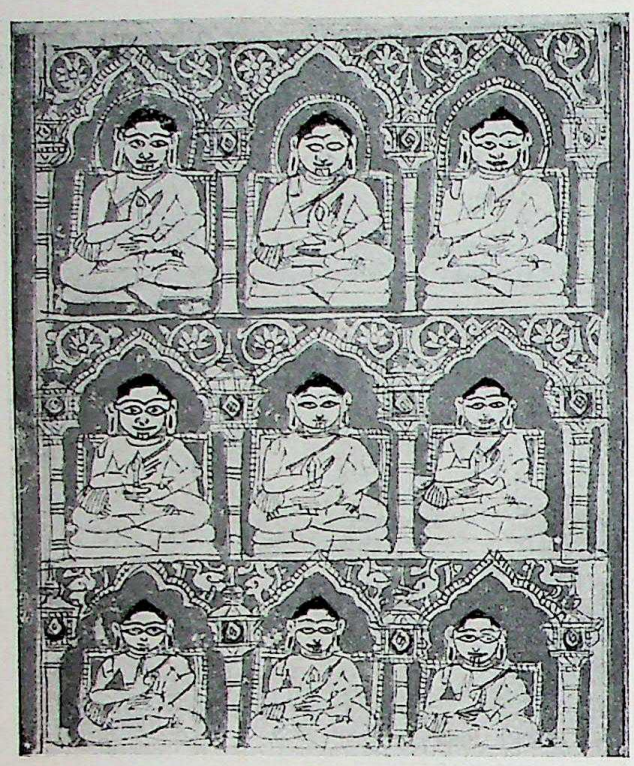


Fig. 104

चित्र १०४

Fig. 105

चित्र १०५

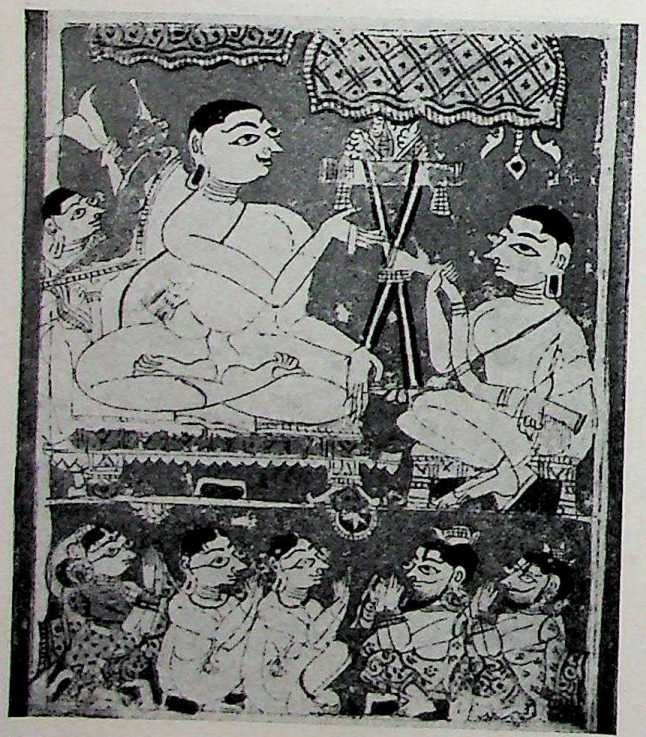


Fig. 106

चित्र १०६

Fig. 107

चित्र १०७

Fig. 108 चित्र १०८

Fig. 109 चित्र १०९

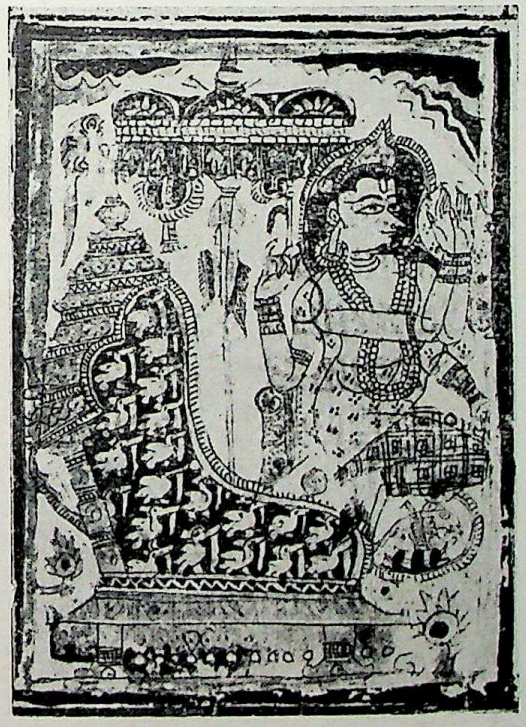


Fig. 110 चित्र ११०

Fig. 111 चित्र १११

Fig. 112 चित्र ११२

Fig. 113 चित्र ११३

Fig. 114

चित्र ११४

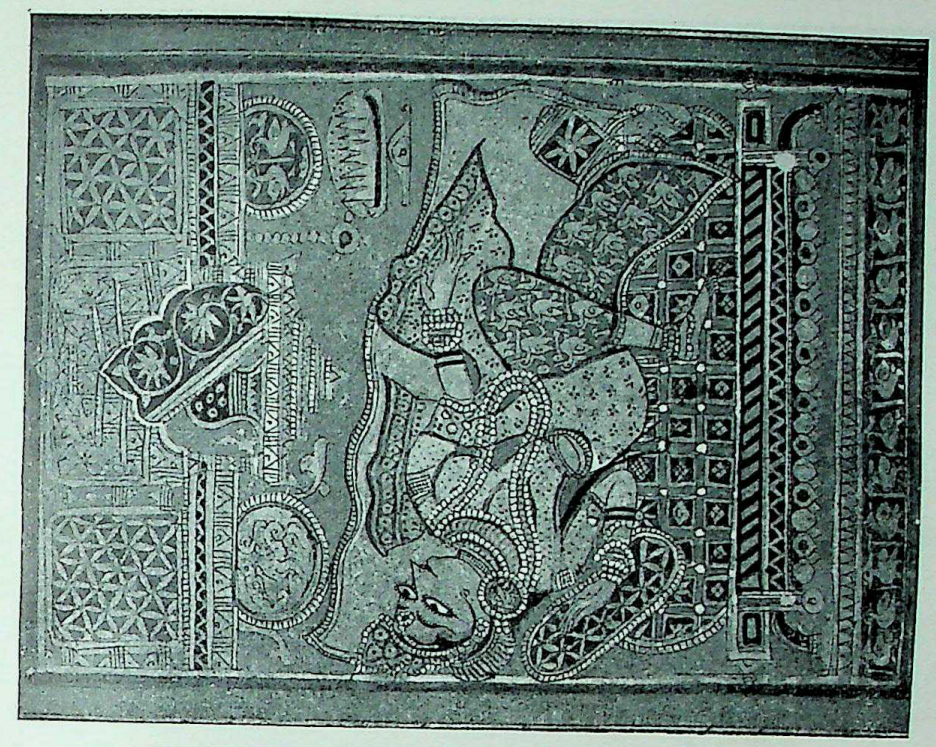


Fig. 117 চিত্র ১১৬

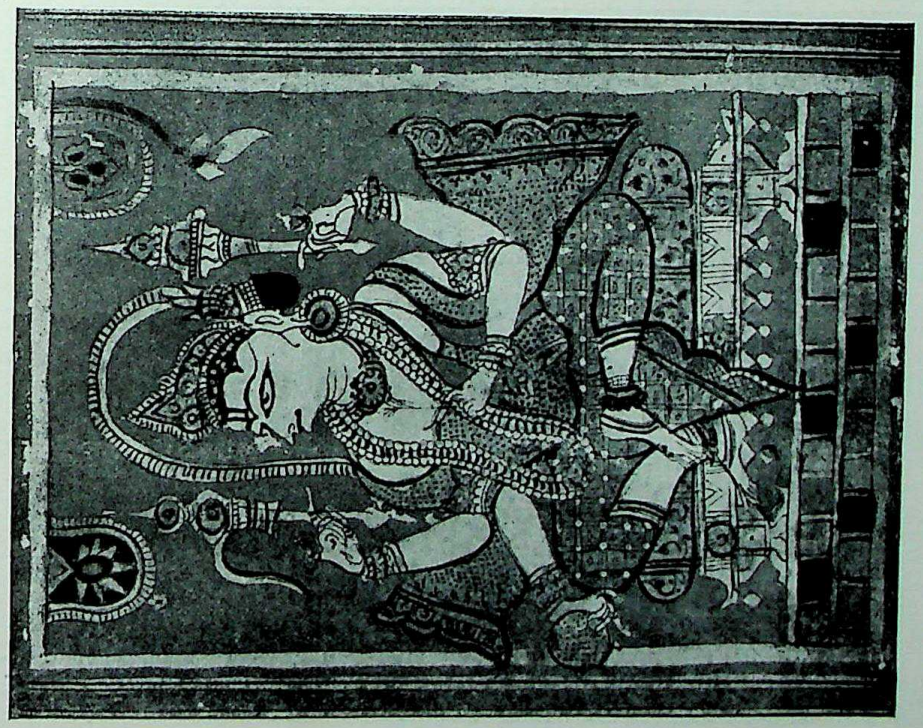


Fig. 116 চিত্র ১১৫

Fig. 118

चित्र ११८

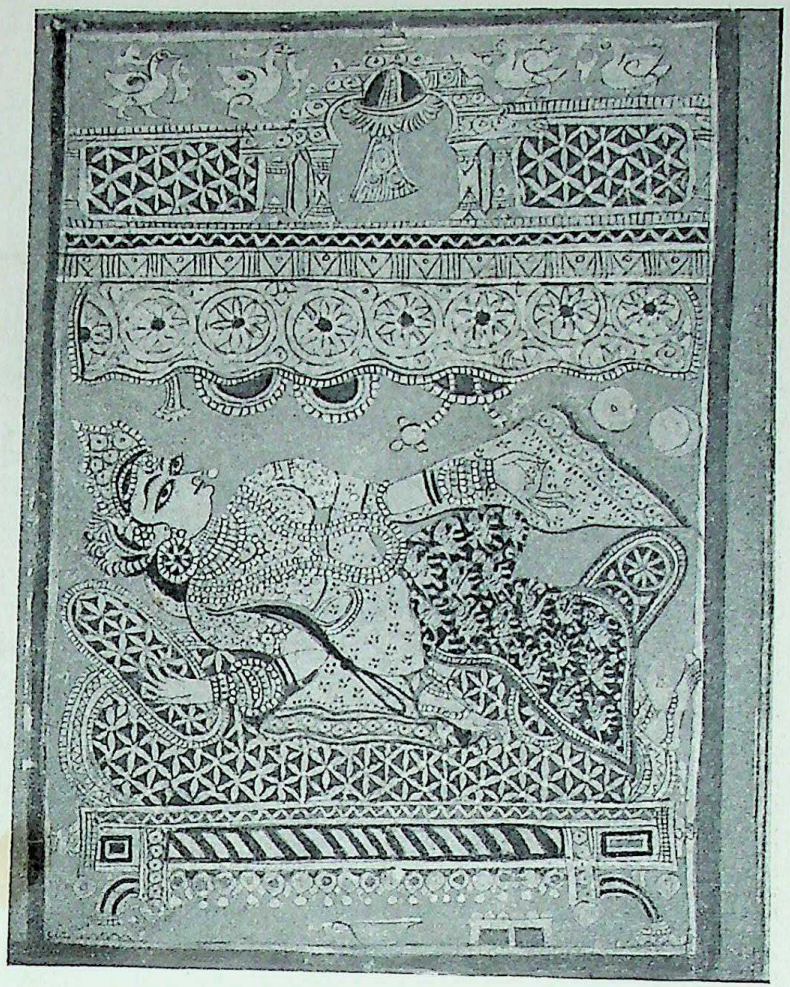


Fig. 119

चित्र ११९

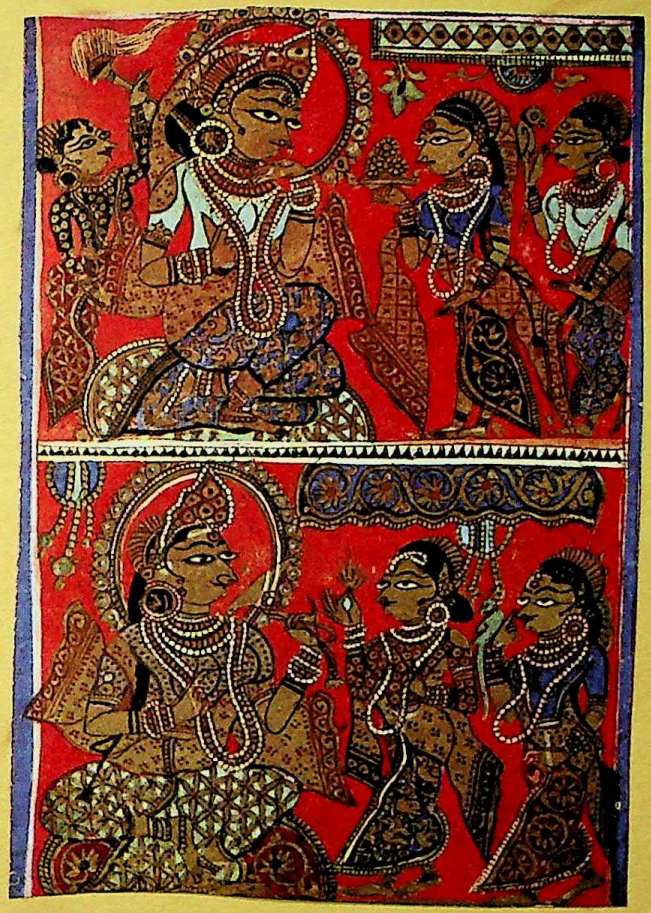


Fig. 120 चित्र १२०

Fig. 121

चित्र १२१

Fig. 122

चित्र १२२

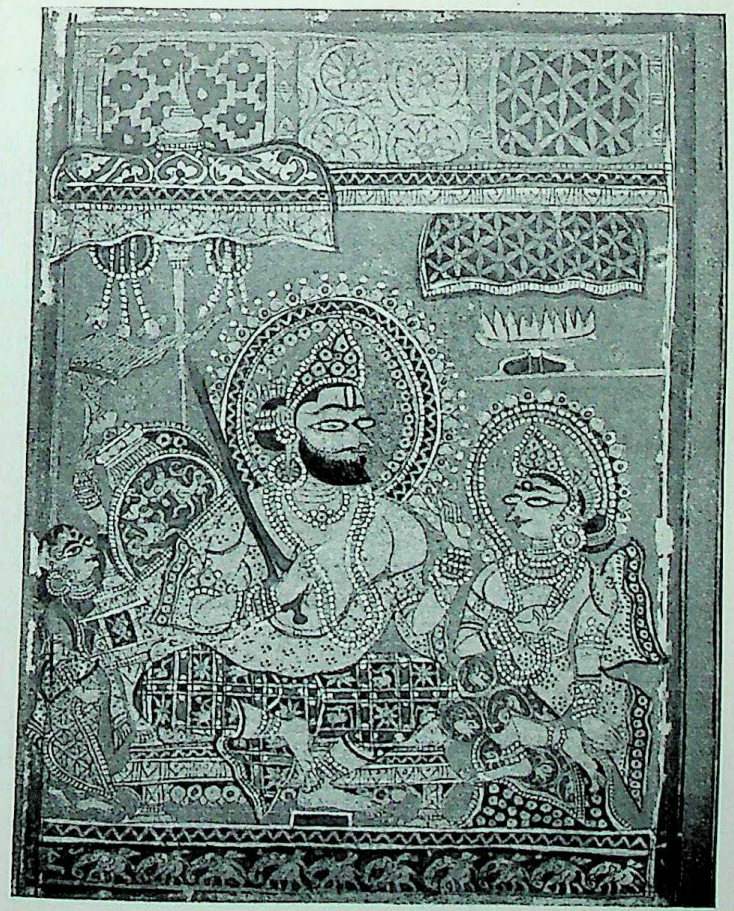


Fig. 123

चित्र १२३

fitfully saw the fourteen lucky dreams that Devānandā had previously seen. These dreams appear to the mother of every Tīrthankara on the night when the future Savior enters her womb.

In composition and detail the treatment is almost exactly like that of Devānandā seeing the fourteen lucky dreams (fig. 17).

Fig. 84. JRP, 37. Triśalā's grief. During Triśalā's pregnancy, the Venerable Mahāvīra, out of compassion for his mother, did not stir in her womb. But Triśala, feeling no motion, feared that the embryo had died or fallen, and was plunged into sorrow. She sat resting her head upon her hand, lost in grief. All music, singing, and dramatic performances ceased in the palace, and the amusements of the people were suspended. Dejection reigned.

Under an elaborate canopy Triśalā sits on a cushion, her head bent in grief. A maid sits facing her on other cushion. Triśalā's dejection is indicated by the absence of aureole and diadem.

Fig. 85. JRP, 39. Two scenes in one: (a) Mahāvīra's birth; (b) Vigil on the sixth night, after birth.

In the upper portion Triśalā lies upon the usual type of bed. For description see under fig. 14.

In the lower portion sit four women, one holding a piece of cloth, the second *bhadrāsan*, the third a mirror and fourth a *śrīfala* (cocoanut).

The parents of Mahāvīra celebrated the birth of the heir on the first day; they showed him the sun and moon on third day; they observed the religious vigil on the sixth day (*chhaṭṭhe divase dhammajāgariyaṃkarenti*).

Plate XXII

Fig. 86. JRP, 40. Mahāvīra's lustration and bath at birth. See description of corresponding event under figure 25.

Fig. 87. JRP, 41. Siddhārtha celebrating the festival of Mahāvīra's birth. See description of corresponding event under figure 33.

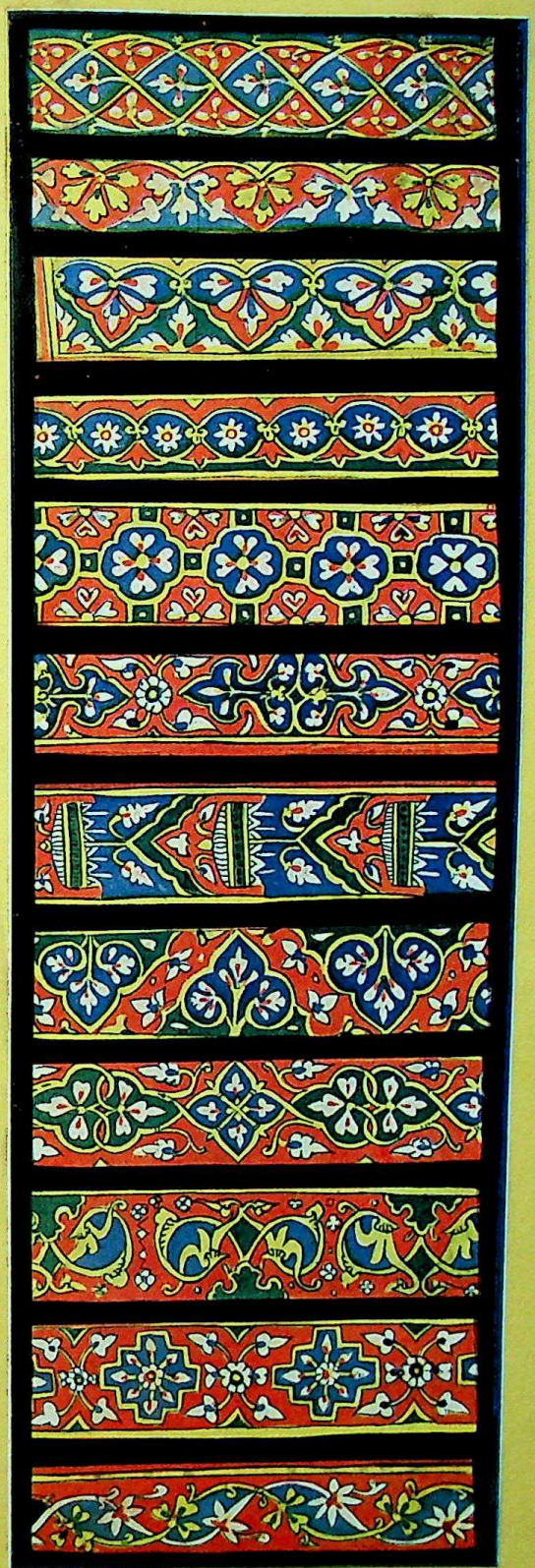
In addition to figure 33, in our scene in the lower register are a male trumpeter, a male drummer, a female dancer, a male singer and a male lute player enjoying the birth festival. This painting is uniqe of its kind.

Fig. 88. JRP, 46. Two scenes in one: (a) The Laukāntika gods comes to awaken Mahāvīra to his mission; (b) Mahāvīra gives away his possessions.

When the time had come for Mahāvīra to leave the world, the Laukāntika gods came to awaken him to his mission.

In the upper portion sits Mahāvīra on a throne with the Laukāntika gods

चित्र १२६ थी १३७ Fig. 126 to 137



चित्र १३८ थी १४९ Fig. 138 to 149

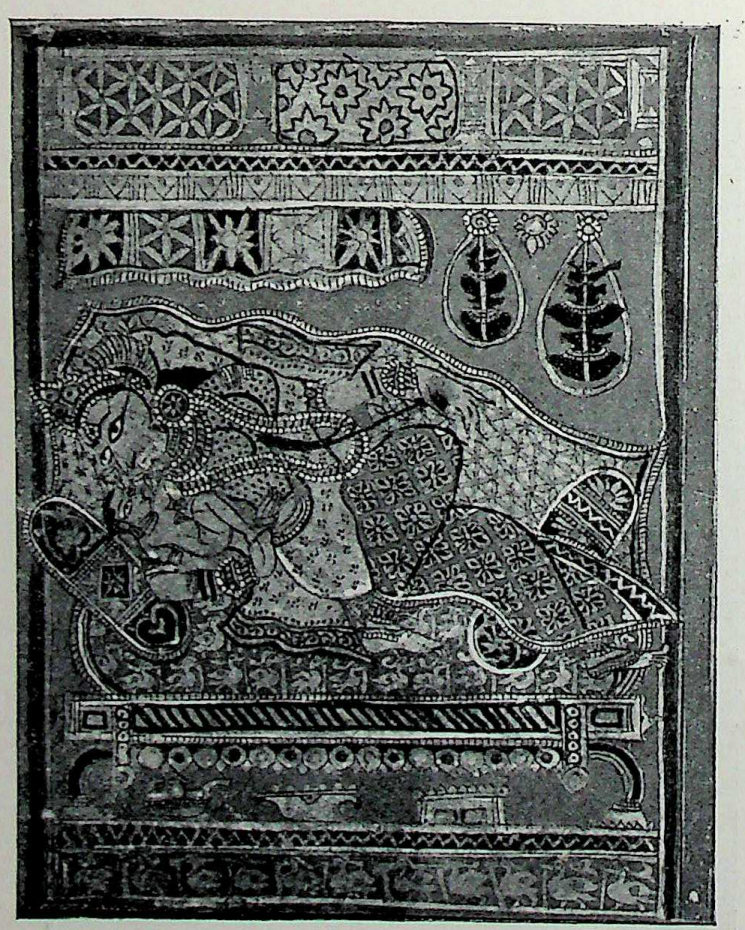


Fig. 150 चित्र १५०

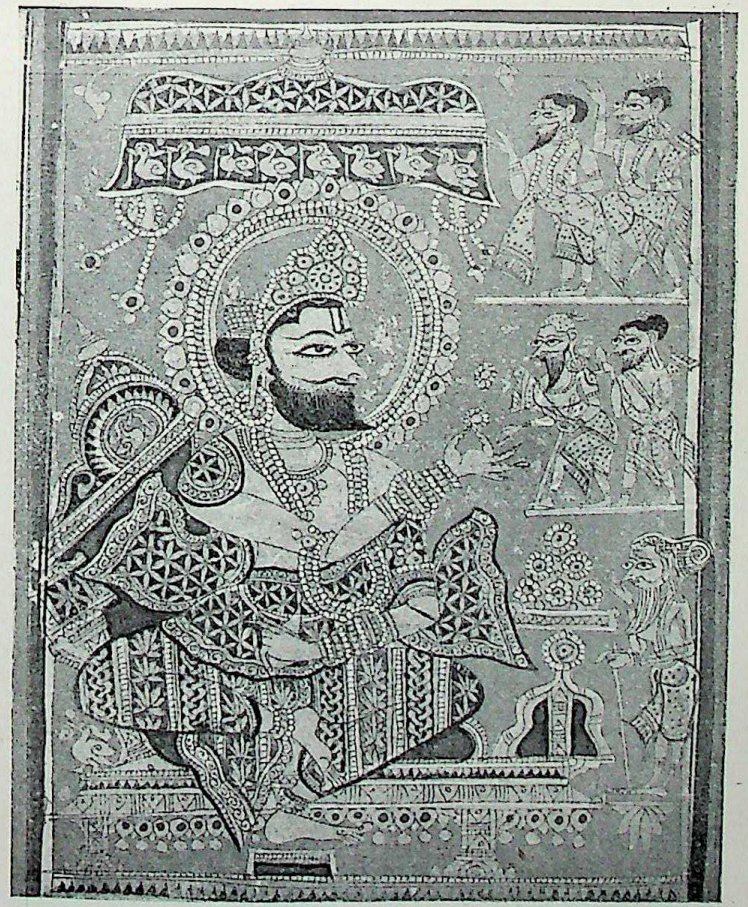


Fig. 151 चित्र १५१

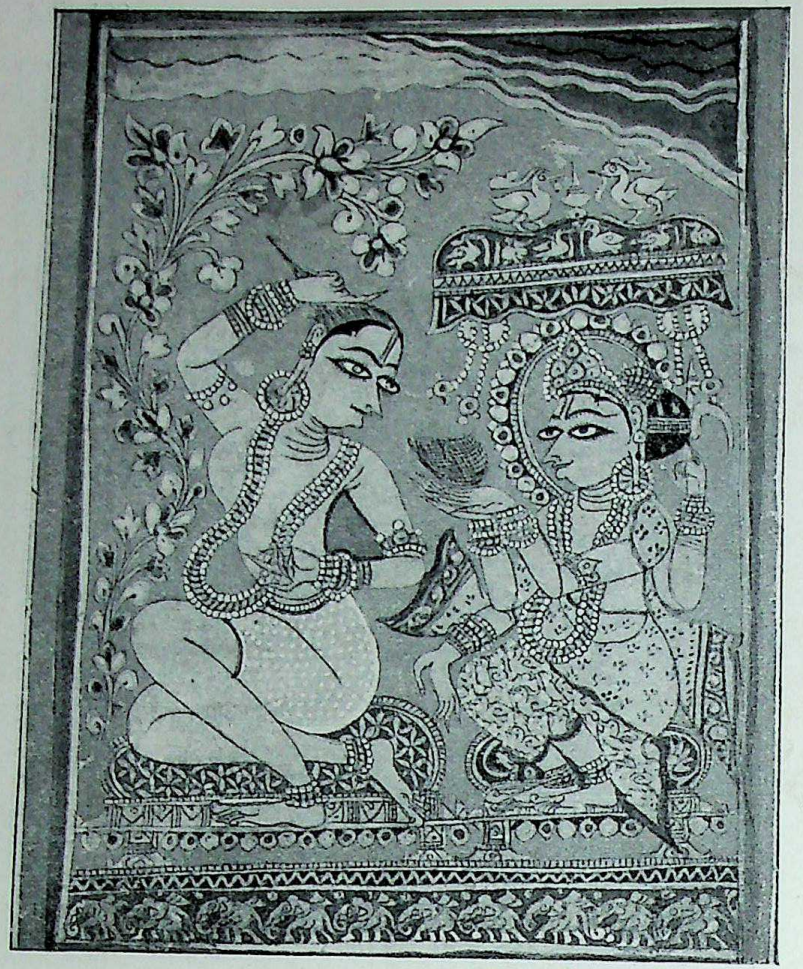


Fig. 152 चित्र १५२

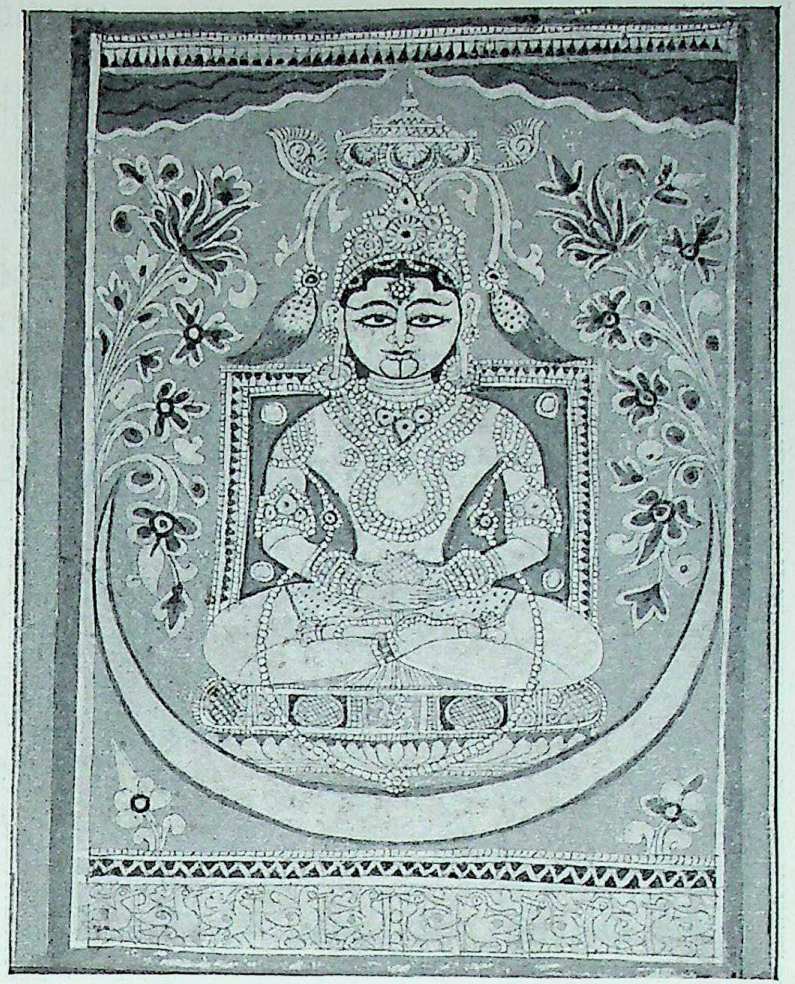


Fig. 153 चित्र १५३

Fig. 154

चित्र १५४

facing him in an attitude of worship, saying, "Arhat, propogate the religion which is a blessing to all creatures in the world!"

In the lower portion sits Mahāvīra on a throne, making gifts to a gray-bearded man and two young men. In front of him is a table heaped with jewels. Each of the poor men has an object in his hand, obviously a gift.

Fig. 89. JRP, 48. Two scenes in one: (a) Mahāvīra in the initiation palanquin; (b) Mahāvīra plucks out his hair.

Subjects similar to that of this painting appear in our figures 35 and 36b.

Plate XXIII

Fig. 90. JRP, 52. Mahāvīra's Samavasaraṇa. See description of corresponding event under figure 16.

Fig. 91. JRP, 54. Mahāvīra as a siddha. See description of corresponding event under figure 15.

Fig. 92. JRP, 55. Indrabhūti Gautama's omniscience. See description of corresponding event under figure 44.

Fig. 93. JRP, 59. Two scenes in one: (a) King Aśvasena and Queen Vāmā; (b) Pārśva's birth. The parents of Pārśva were King Aśvasena and Queen Vāmā of Banaras.

In the upper portion sits King Aśvasena with Queen Vāmā. In the lower portion Vāmā conceives Pārśva. See description of corresponding event in figure 38.

Plate XXIV

Fig. 94. JRP, 62. Two scenes in one: (a) Pārśva plucks out his hair; (b) Pārśva in the initiation palanquin.

In the upper portion Pārśva tears out his hair in five handfuls, which are caught by Śakra. In the lower portion in a palanquin sits Pārśva fully ornamented, wearing a white robe. At each side of the palanquin is a male fly-whisk bearer. Four males, support the palanquin. Above each side of the palanquin is a male trumpeter and drummer.

The treatment is essentially the same as that in figures 36b and 35.

Fig. 95. JRP, 65. Pārśva as a siddha. On the eighth day of the light fortnight of the month Śrāvaṇa, Pārśva, at the age of 100, after fasting a month without drinking water, died on the summit of Mount Sammeta.

The painting is essentially like that of Mahāvīra as a siddha in Iṣatprāgbhāra (fig. 15), but Pārśva's coloured green and he is surmounted by the seven heads of Dharaṇa, and on his throne is a serpent symbol.

Fig. 96. JRP, 66. Ariṣṭanemi's birth. The treatment is essentially the same as that in figures 40b and 52.

Fig. 97. JRP, 69. Ariṣṭanemi as a siddha. After a life of a thousand years, on the eighth day of light fortnight of the month of Āṣāḍha, having fasted a month without drinking water, the Arhat Ariṣṭanemi died on the summit of Mount Gīrnār. His soul then went to its abode in Īṣatprāgbhāra.

The painting is essentially like that of Mahāvīra as a siddha (fig. 15).

Plate XXV

Fig. 98. JRP, 3. Devānandā and the fourteen lucky dreams. The treatment is essentially the same as that in figure 17.

In this painting, at the left hand top corner Brāhmaṇa Ṛṣabhadatta and Brāhmaṇi Devānandā are also seated.

Plate XXVa.

Fig. 99. JRP, 58. Goddess Sarasvatī. Red back-ground; with four hands; a book in the upper right hand and a lotus in the upper left; and a *mālā* in the lower right hand; the *vīnā* in the lower left hand; body white in colour; yellow *mukuṭa*; green bodice; rosy red scarf and blue garment with *haṃsa* pattern.

The image and the painting of Sarasvatī seems to have been very popular with Jains and the goddess has been painted and sculptured with varying symbols.

Plate XXVI

Fig. 100. JRP, 75. Ṛṣabha's birth. On the eighth day of the dark fortnight of the month Chaitra, Marudevi gave birth to Ṛṣabha.

The treatment corresponds closely to that of Mahāvīra's birth in figure 14.

Fig. 101. JRP, 77. Ṛṣabha's *Samavasaraṇa*. The treatment is like that of Mahāvīra's *Samavasaraṇa* in fig. 16.

Fig. 102. JRP, 79. Ṛṣabha as a siddha. Similar subjects are treated in fig. 15 and 41.

Fig. 103. JRP, 80. Two Gaṇadharas. In this painting two out of the eleven Gaṇadharas are represented. The treatment corresponds closely to fig. 42.

Plate XXVII

Fig. 104. JRP, 81. Nine Gaṇadharas. In this painting the remaining nine Gaṇadharas are represented. See under fig. 42.

Fig. 105. JRP, 92. Mahāvīra's *Samavasaraṇa*. Similar subject is treated in fig. 16.

Fig. 155 चित्र १५५

Fig. 156 चित्र १५६

Fig. 157 चित्र १५७

Fig 158 चित्र १५८

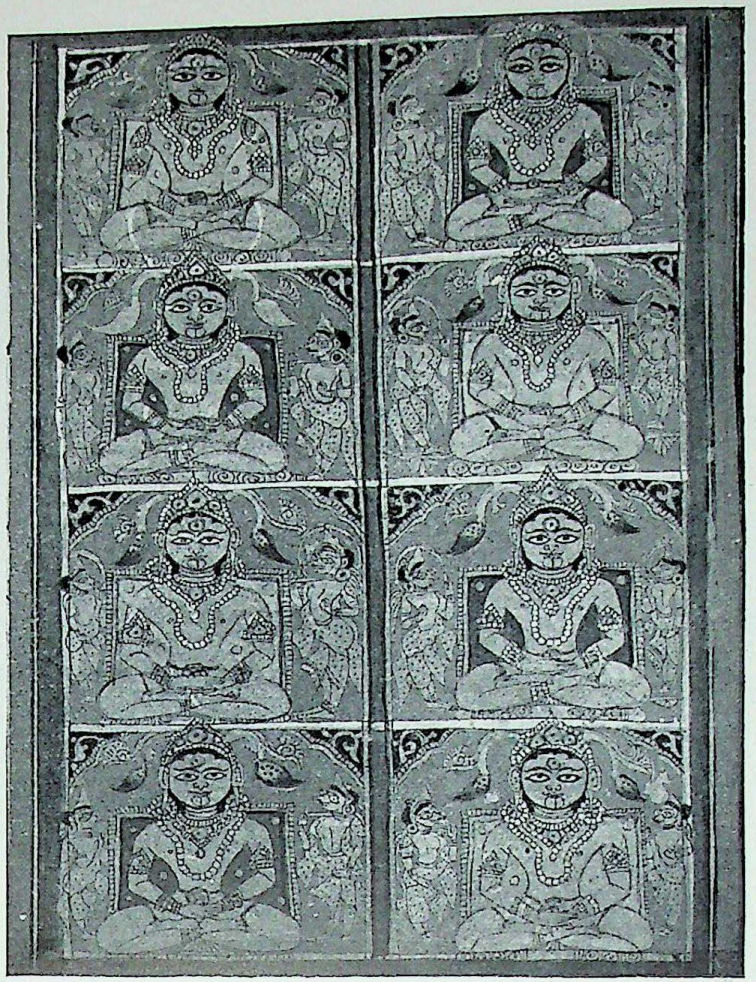


Fig. 159 चित्र १५९

चित्र १६० थी १७२ Fig. 160 to 172

चित्र १७३ थी १८५ Fig. 173 to 185

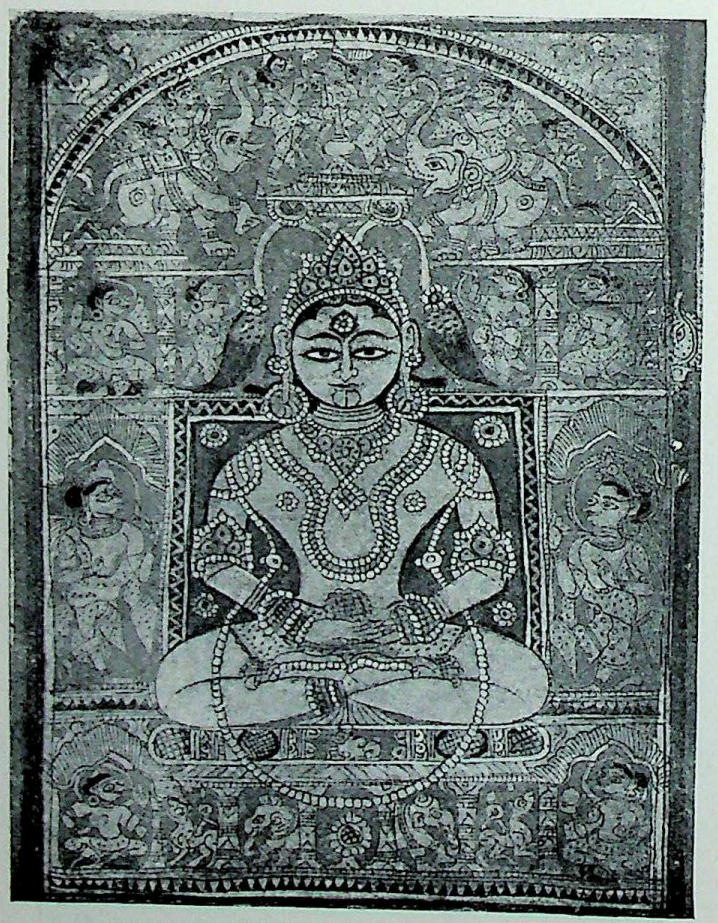


Fig. 186 चित्र १८६

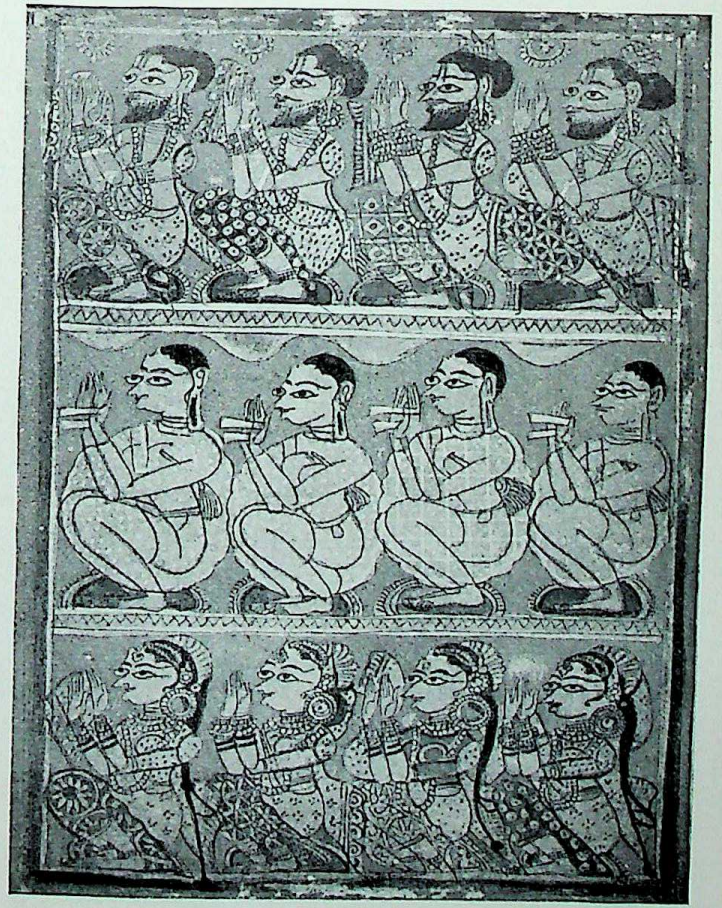


Fig. 187 चित्र १८७

Fig. 188

चित्र १८८

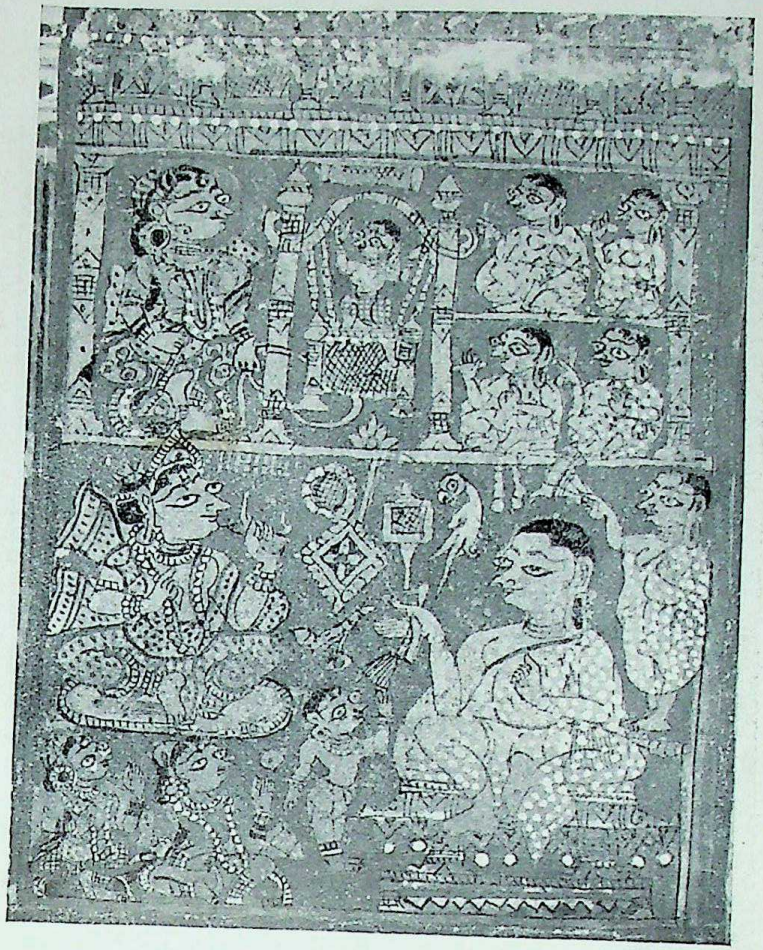


Fig. 189

चित्र १८९

Fig. 191

চিত্র ১৯১

Fig. 190

চিত্র ১৯০

চিত্র ১৯২

Fig. 192

Plate XLVII

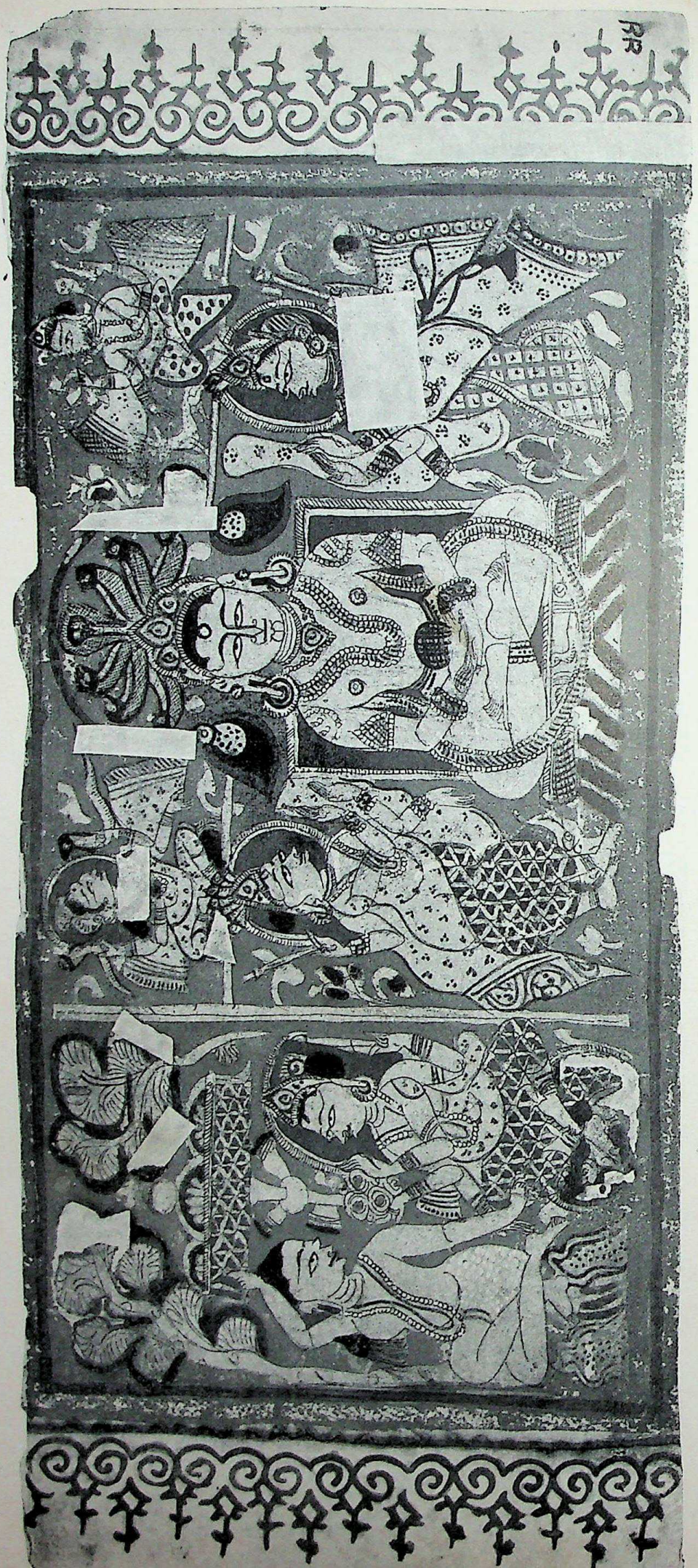


Fig. 193

চিত্র ১৯৩

Fig. 106. JRP, 93. Mahāvīra preaching the Sāmāchārī. A similar subject is treated in fig. 43.

Fig. 107. JRP, 109. Mahāvīra's *Samavasaraṇa*. Similar subject treated in fig. 16.

Plate XXVIII

Fig. 108. JRP, 110. A Sthavira. At the end of KS the compiler pays his reverence to a number of Sthaviras, in the last few verses selecting especially Jaṃbu, Naṅdita, Desigaṇin, Sthiragupta, Dharma, and Devarddhi.

In a temple sits a monk, both hands in a gesture characteristic of the pious Jain monks today. Around his had is a pointed halo, frequently used with sthaviras. On the roof are two peacocks.

Fig. 109. JRP, 110v. Mahāvīra preaching the Sāmāchārī. Similar subject is treated in fig. 43.

Fig. 110. JSR. Śakra reverences Mahāvīra's embryo. A similar subject is treated in fig. 28.

Fig. 111. JSR. Mahāvīra gives away his possessions. A similar subject is treated in fig. 34.

Plate XXIX

Fig. 112. JRP, 111. Mahāvīra's *Samavasaraṇa*. A similar subject is treated in fig. 16.

Fig. 113. JRP, 111. Mahāvīra preaching the Sāmāchārī. A similar subject is treated in fig. 43.

Plate XXX

Fig. 114. HGP. 2, 8. Śakra commands Hariṇaigameṣin. A red back-ground with part of the sky depicted in ultramarine; Indra is seated on a beautifully worked *siṃhāsāna*, facing to the right, in his upper right hand he holds a goad and in the left, a noose, in the lower right hand, a naked sword, and in the left, a *bijora* fruit; he wears a *mukuṭa*, a light blue scarf and a blue dhotī worked with the geese pattern, and ornaments. On the right stands Hariṇaigameṣa with folded hands.

A similar subject is treated in fig. 29.

The picture is very carefully drawn, and the decorative design on the costumes filled in with a similar care.

Plate XXXa

Fig. 115. HGP. 2, 23. The interpreters of the dreams. The astrologers,

expounders of dreams, and determiners of prognostications, on being summoned, bathed, arrayed themselves in auspicious garments, and came to Siddhārtha's court, where they were given the seats of honour that had been prepared. Siddhārtha told them the dreams. They recited the books on dreams, and assured him that the child would be either a universal emperor or a universal religious saviour (Jina).

In the painting four of the dream interpreters sits on the seats of honour.

This picture is also like fig. 114 very carefully drawn.

Plate XXXI

Fig. 116. HGP. 2, 4. Śakra. Śakra is seated on a cushion, bearing in three of his four hands an elephant-goad, thunderbolt, and a *bijorā* fruit. His scarf and *dhoti* are elaborately patterned.

A similar subject is treated in fig. 67.

Fig. 117. HGP. 2, 10. The devānandā on her couch. When Mahāvīra descended from heaven to take the form of an embryo in the womb of the Brāhmaṇī Devānandā, she was lying on her couch resting fitfully, now sleeping, now waking.

Devānandā, dressed in a bodice (*cholī*), lower garment with *haṃsa* pattern and scarf, rests upon a beautifully worked couch, on which is a bed with a flowered coverlet. She is half sitting up with the support of a bolster, her left leg crossed is over the right. She is richly bejewelled and wears a diadem in her hair. At the bottom is a *haṃsa* panel. Overhead is an elaborate canopy and a hanging lamp.

Plate XXXII

Fig. 118. HGP. 2, 11. Hariṇaigameṣin brings the embryo to Queen Triśalā. A similar subject is treated in fig. 82.

Fig. 119. HGP. 2, 12. Triśalā on her couch. On the night when the embryo was transferred the Kṣtriyāṇī Triśalā was sleeping fitfully in her beautifully ornamented room, lying upon a highly decorated couch; and at the time she saw the fourteen lucky dreams.

The treatment is essentially similar to that of our figure 118. The upper part of the picture, showing the entablature of the house, is beautifully decorated with a hanging parasol and two pairs of *haṃsas*.

In the KS text the description of Triśalā's room is detailed, whereas no description is given of Devānandā's room and bed.

Plate XXXIII

Fig. 120. HGP. 2, 27. Two scenes in one: (a) sadness in the palace; (b) Triśalā's joy. Red background; in the upper panel Triśalā is seated on a cushion at the left, wearing a turquoise light blue scarf, a *sarī* worked with a geese pattern, *mukuṭa* and ornaments. A *chauri* bearer in full-sleeved bodice stands behind her, on the right are two attendants, one holding a tray of ornaments and the other a parrot. The treatment is essentially similar to that of our figure 84.

In the lower panel Triśalā seated on the left, and has regained her zest for life. She is looking at her self in a mirror. The aureole and diadem have reappeared. Her hair is braided and she is adorned with all her finery. On the right, two maids stand before her, one holding a lotus flower and other a parrot.

The picture is very carefully drawn, and the decorative design on the costume very carefully filled in with equal care.

Plate XXXIIIa

Fig. 121. HGP. 2, 29. Mahāvīra's lustration and bath at birth.

The treatment is essentially similar to that of our figure 25.

In this painting, above Śakra is an honorific parasol and behind him is an aureole. At the right of the Meru peak a man is climbing with a flower basket and at the left a man is climbing with a flower in his hand, these subjects are additional to our figure 25.

Plate XXXIV

Fig. 122. HGP. 2, 13. The twelve lucky dreams.

In this painting, out of fourteen dreams, twelve are represented. The remaining two are the sixth the moon and the seventh the sun are represented in our figure 119, in the right corner above Devānandās legs. Twelve dreams appear in the three sections, reading from top to bottom and left to right in the order of KS text. They are Namely (1) an elephant, (2) a bull, (3) a lion, (4) the annointing of the goddess śrī, (5) a pair of garlands, (8) a banner, (9) a full jar, (10) a lotus lake, (11) an ocean of milk, (12) a celestial palace, (13) a heap of jewels and (14) a brilliant smokeless fire.

Fig. 123. HGP. 2, 18. Triśalā relates her dreams to Siddhārtha who expounds them. With the permission of Siddhārtha Triśalā sat down upon a throne of honour and related the fourteen dreams to him. He assured her that the dreams presaged the birth of a son who would become a mighty monarch. In Jainism, as in Buddhism, the dreams (or lucky marks upon the body, when of

the most significant combination) indicate that the child just conceived will be either a world-emperor or a Saviour.

King Siddhārtha sits on the left on his throne, the parasol above him and in his right hand is sword, this being the customary pose in this art of a king occupying the throne, in his left hand he holds a flower. Triśalā faces him, seated on a *bhadrāsana* (seat of honour) mentioned in the KS text.

Plate XXXV

Fig. 124. HGP. 2, 22. Siddhārth tells Triśalā the meaning of the dreams. When the interpreters had finished, King Siddhārtha rose from his throne, went to Triśalā behind the curtain, and to her great delight repeated to her what the interpreters had said.

The scene is essentially the same as that of its companion piece in the MS. (our fig. 123), Behind both the king and the queen appears an aureole.

Fig. 125. HGP. 2, 25. Siddhārtha commands his officers to announce a festival.

The treatment is essentially similar to that of our figure 32.

In this painting there is an honorofic parasol over Siddhārtha, and an aureole behind him, faced by four officers, instead of two (in our fig. 32) face him.

Plate XXXVI

Fig. 126 to 137. HVB, 1. Decorative Borders from the Kalpasūtra.

(126) A floral meander; blue and red ground; red, blue, white, and yellow colours.

(127) Cartouches filled with flowers; red ground; red, white, green, blue, yellow and carmine colours.

(128) A floral meander; yellow, red, blue and white colours.

(129) Half lozenge diaper and festoons; green ground; yellow, white, green, red and blue colours.

(130) Festoons connecting the vertical lozenges; red ground; yellow, white, red and blue colours.

(131) A square lozenge diaper; green ground; red, green, white yellow and blue colours.

(132) A geometrical pattern (interconnected hexagons) with floral decoration; green, blue, red, white and yellow colours.

(133) Lozenges decorated with sprigs and flowers; red ground; white, red, yellow, blue and green colours.

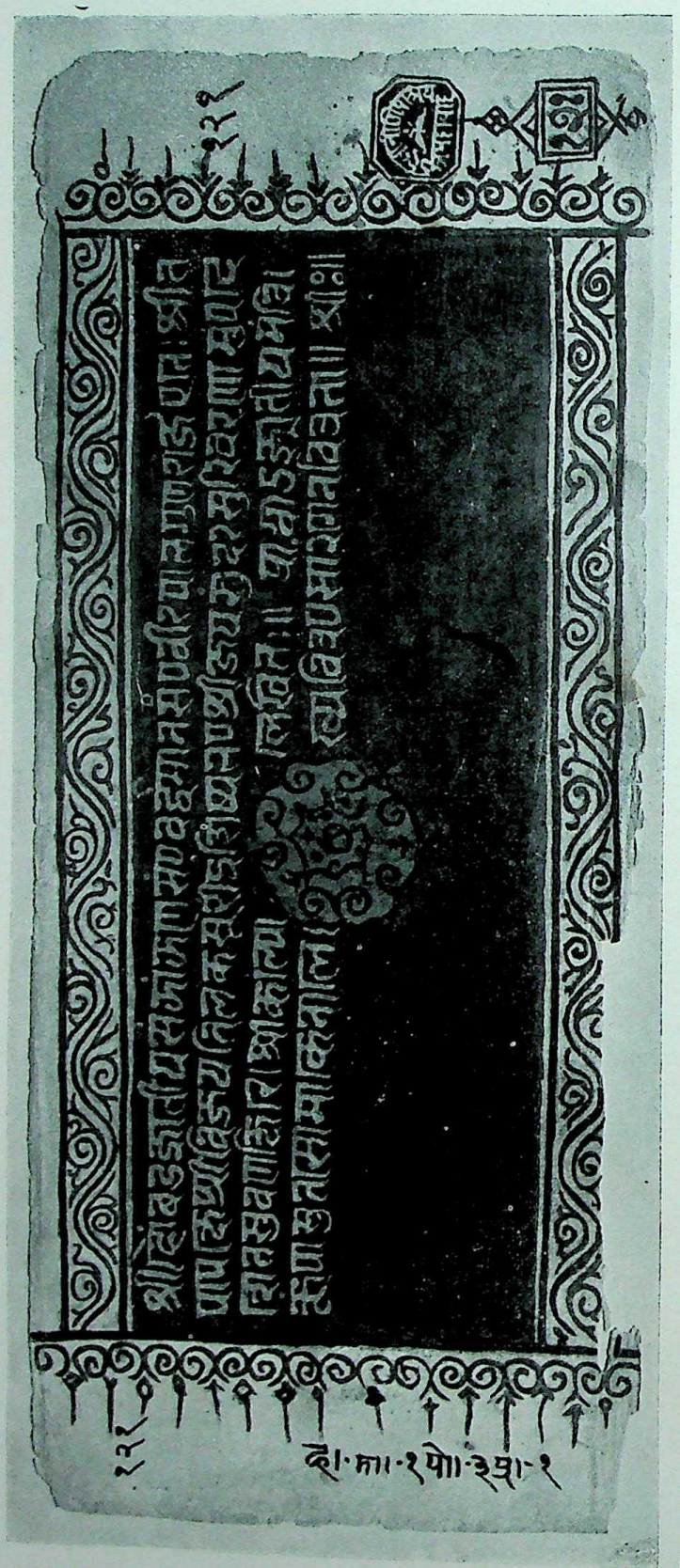
(134) Upward and downward facing festoons decorated with lozenges and flowers; green ground; blue, red, yellow, white and green colours.

चित्र १९४ थी २०५ Fig. 194 to 205

चित्र २०६ थी २१७ Fig. 206 to 217

চিত্র ২১৮

Fig. 218



चित्र २१९

Fig. 219

Fig. 220 to 223

चित्र २२० थी २२३

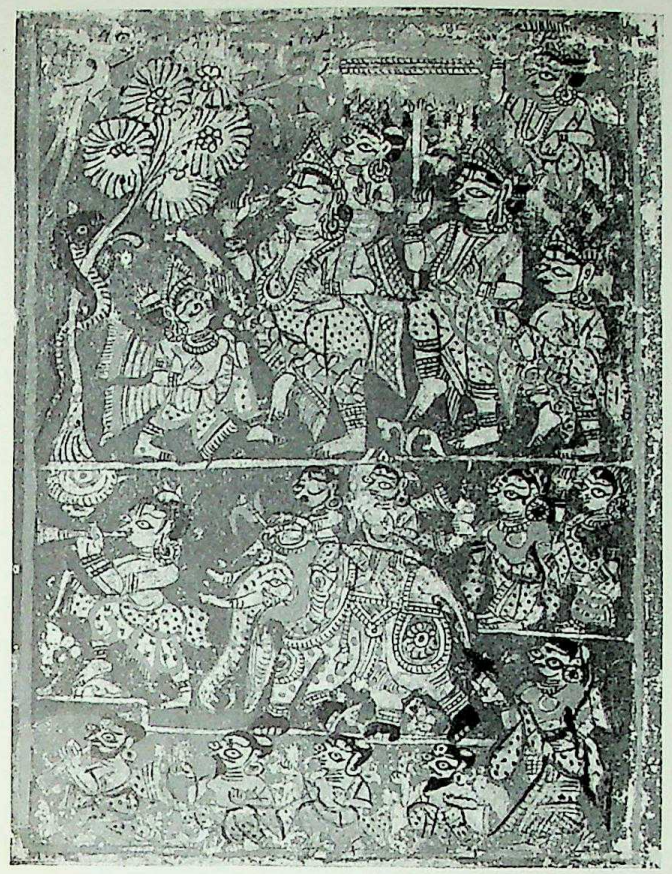


Fig. 224 चित्र २२४

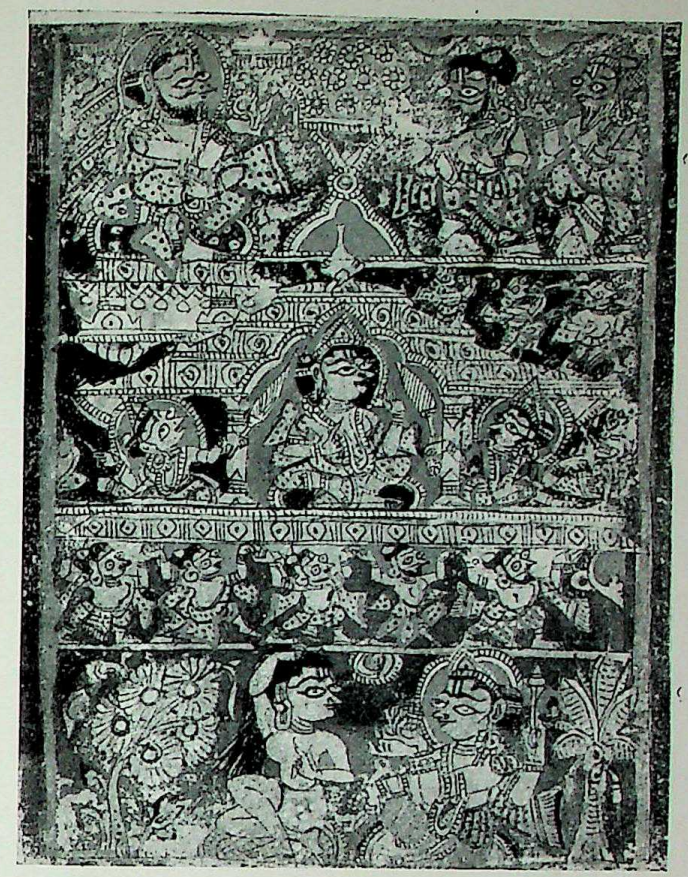


Fig 225 चित्र २२५

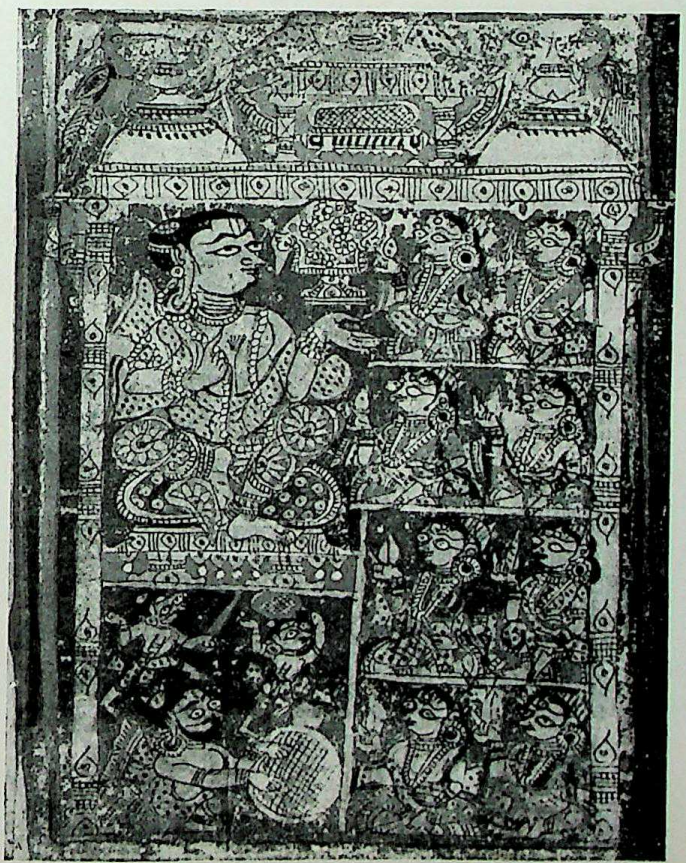


Fig. 226 चित्र २२६

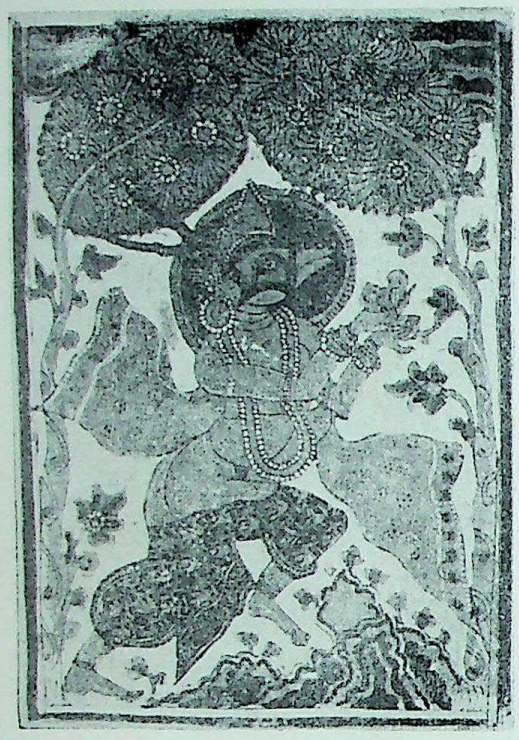


Fig. 227 चित्र २२७

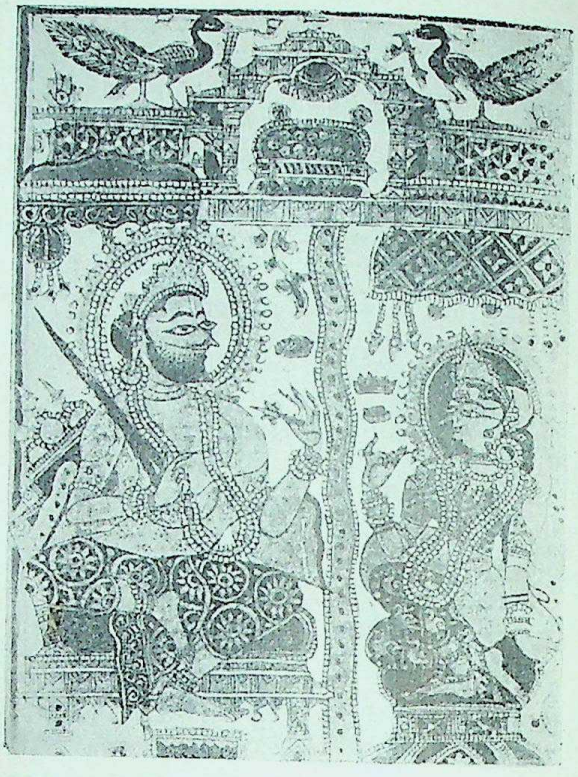


Fig. 228 चित्र २२८

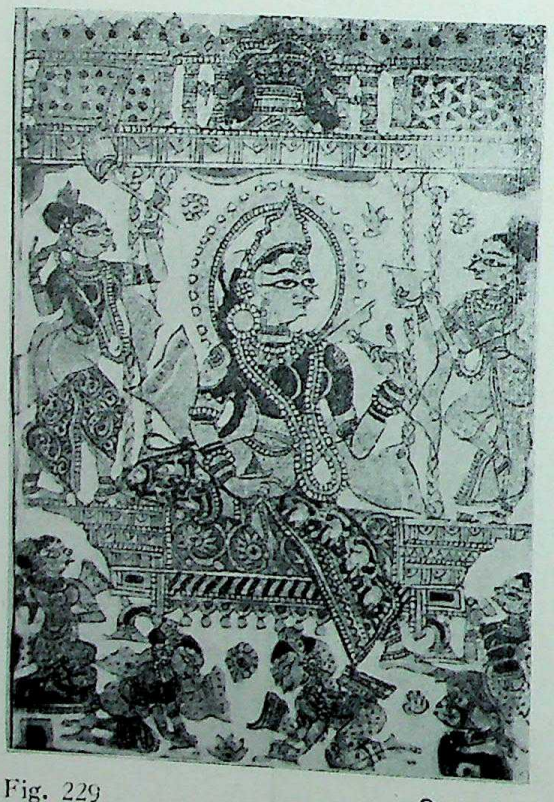


Fig. 229 चित्र २२९

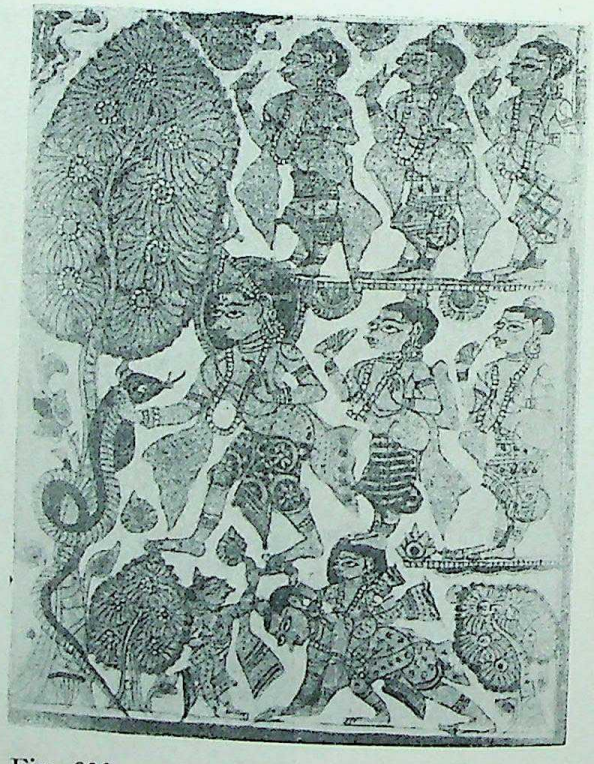


Fig. 230 चित्र २३०

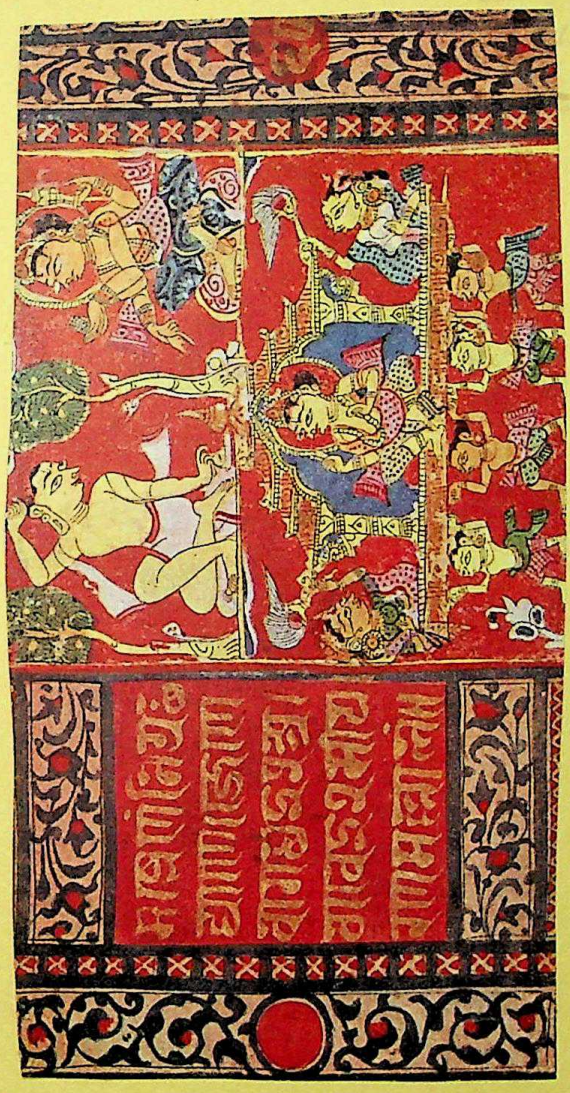


Fig. 231

চিত্র ২৩১

Fig. 232 चित्र २३२

(135) A chain of interconnected ovaloids decorated with flowers; green and red ground; red, green, blue, white and yellow colours.

(136) Interconnecting cartouches decorated with floral patterns; green ground; white, red, green, yellow, blue and black colours.

(137) Tongues and palmettes; red, blue and white colours.

Plate XXXVIa.

Fig. 138 to 149, HVB, 1. Decorative Borders from the Kalpasūtra.

(138) Guilloche with the compartments filled with flowers; blue, red, yellow and white colours.

(139) Heart shaped patterns decorated with flowers; red, blue, white and yellow colours.

(140) Square lozenge diaper decorated with flowers; blue, red, yellow, green and white colours

(141) A chain of interconnected ovaloids decorated with flowers; green, red, yellow and white colours.

(142) Cartouches filled with flowers; green, red, yellow and white colours.

(143) Cartouches alternating with rosettes; red, blue, white and yellow colours.

(144) Superimposed double arches surmounted with umbrellas; red, green, blue, white and yellow colours.

(145) Upward and downward pointing scalloped arches decorated with floral sprays; red, blue, green, yellow and white colours.

(146) Cartouches connected with a lozenge decorated with flowers; green, blue, red, yellow and white colours.

(147) A combination of palmates and lotuses with recurved stems, the spaces between filled with small rosettes; red, blue, green, yellow and white colours.

(148) Stepped squares filled with flowers alternating with rosettes from which flowers are springing; red, blue, green, yellow, purple and white colours.

(149) Double intersectioning floral meanders; red, blue, green, yellow and white colours.

Plate XXXVII

Fig. 150. HGP. 2, 28. Mahāvīra's birth.

The treatment is essentially similar to that of figure 14.

Fig. 151. HGP. 2, 33. Mahāvīra gives away his possessions.

The treatment is essentially similar to that of figure 34.

Plate XXXVIII

Fig. 152. HGP. 2, 35. Mahāvīra plucks out his hair.

The treatment is essentially similar to that of flgure 36b.

Fig. 153. HGP. 2, 38. Mahāvīra as a siddha.

The treatment is essentially similar to that of figure 15.

Plate XXXIX

Fig. 154. HGP. 2, 34. Mahāvīra in the initiation palanquin.

The treatment is essentially similar to that of figure 35.

This painting is one of the best of the hundreds in the KS manuscripts.

Plate XXXIXa.

Fig. 155. HGP. 2, 44. Pārśva's *Samavasaraṇa.* On the fourth day of the dark fortnight of the month Chaitra, under a Dhātaki tree after a six-meal fast without drinking water, Pārśva obtained omniscience. Then he preached in his *Samavasaraṇa,* which the gods had erected for him.

For a *Samavasaraṇa* see under figure 16.

Pārśva is represented with the Dharaṇa (seven serpent hoods) protecting him.

This painting is uniqe amongst the hundreds in the KS manuscripts.

Plate XL

Fig. 156. HGP. 2, 45. Ariṣṭanemi in the Aparājita heaven. Ariṣṭanemi, the twenty-second Tīrthankara, had dwelt in the Aparājita heaven 32 *sāgaropamas,* befere descending to the earth. Ariṣṭanemi is often known as Nemi.

This painting is essentially the same as that reproduced in our figure 1, except that Nemi's symbol is the conch.

Fig. 157. HGP. 2, 46. *Ariṣṭanemi's Samavasaraṇa.* After 54 days of austerity, on the fifteenth day of the dark fortnight of the month Āśvina, under a Veṭasa tree, on the summit of Mount Girnār in Saurāṣṭra, Ariṣṭnemi, after an eight-meal fast without drinking water, obtained the Kevala (supreme) knowledge, and preached in his *samavasaraṇa,* which the gods had erected.

The treatment is essentially similar to that of figure 16.

Plate XLI

Fig. 158. HGP. 2, 48. Mahāvīra and his five Gaṇadharas.

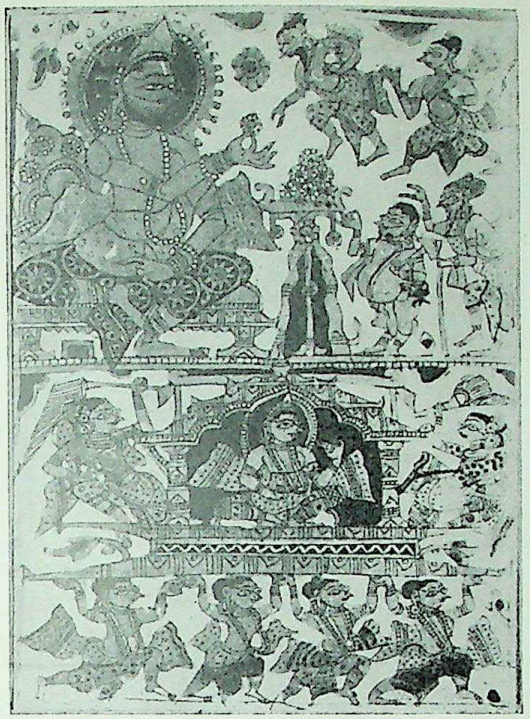


Fig. 233 चित्र २३३

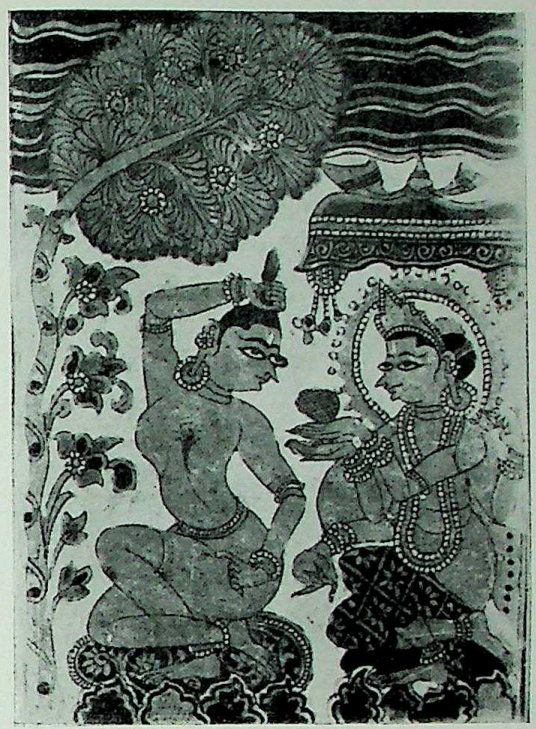


Fig. 234 चित्र २३४

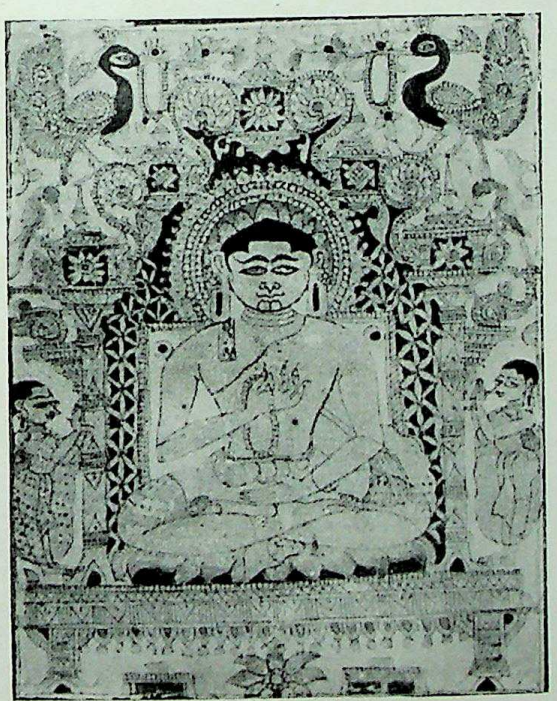


Fig. 235 चित्र २३५

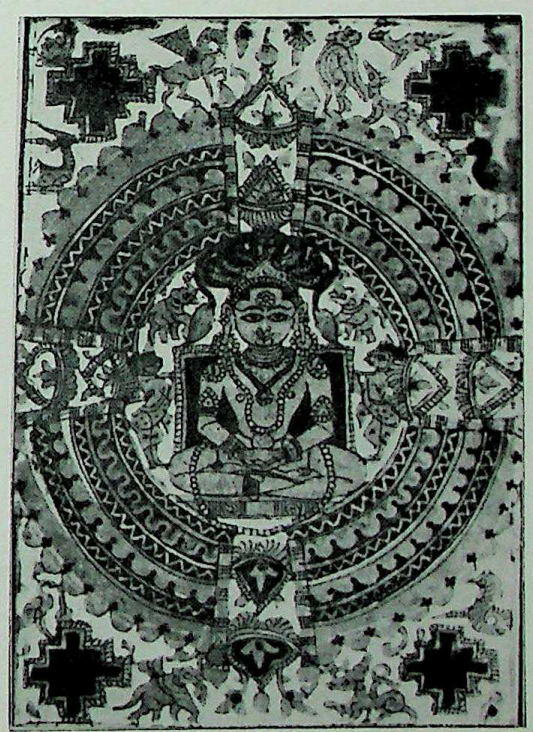


Fig. 236 चित्र २३६

Fig. 237 चित्र २३७

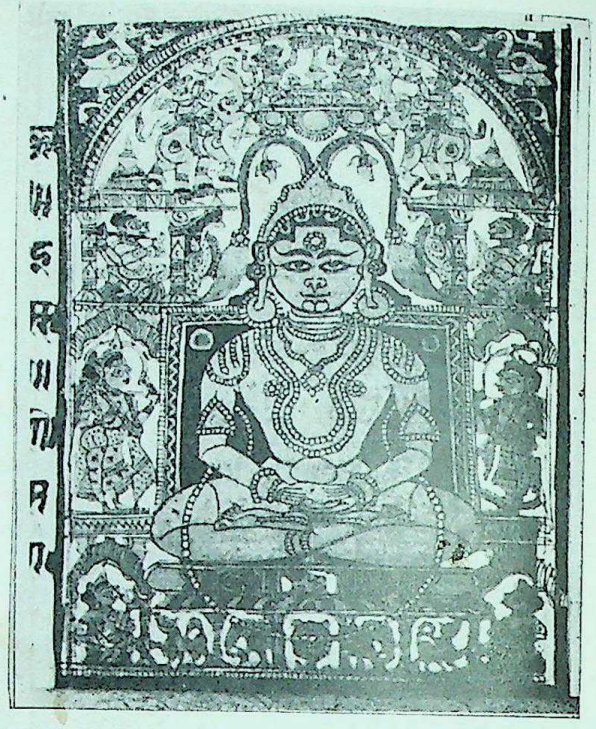


Fig. 238 चित्र २३८

Fig. 239 चित्र २३९

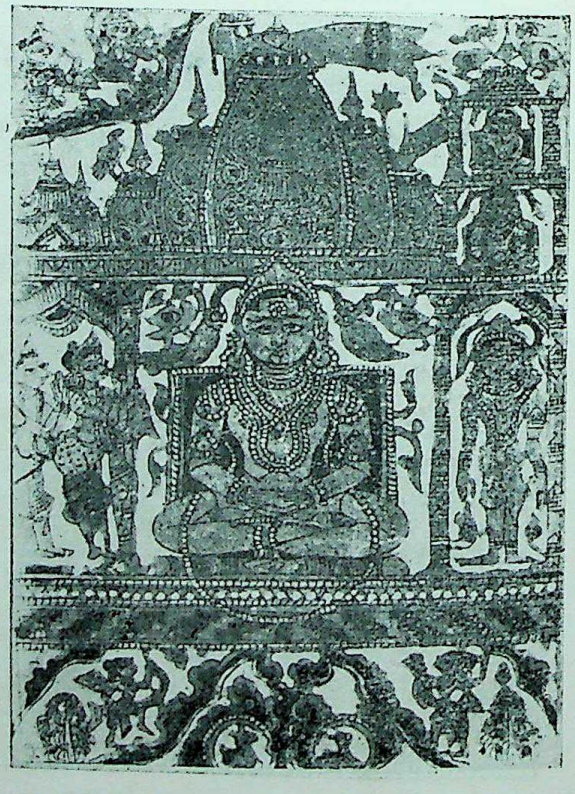


Fig. 240 चित्र २४०

চিত্র ২৪১

Fig. 241

Plate LVII

Fig. 242 चित्र २४२

Fig. 243 चित्र २४३

Fig. 244 चित्र २४४

Fig. 245 चित्र २४५

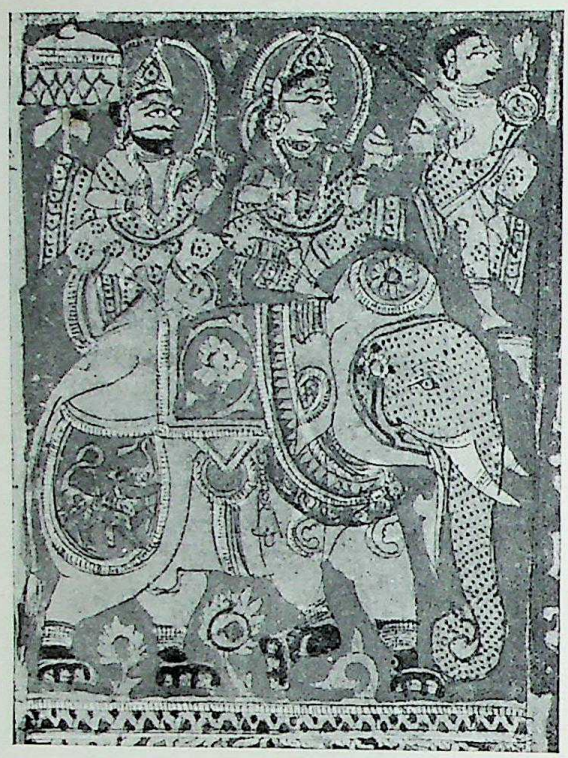


Fig. 246 चित्र २४६

Fig. 247 चित्र २४७

Fig. 248 चित्र २४८

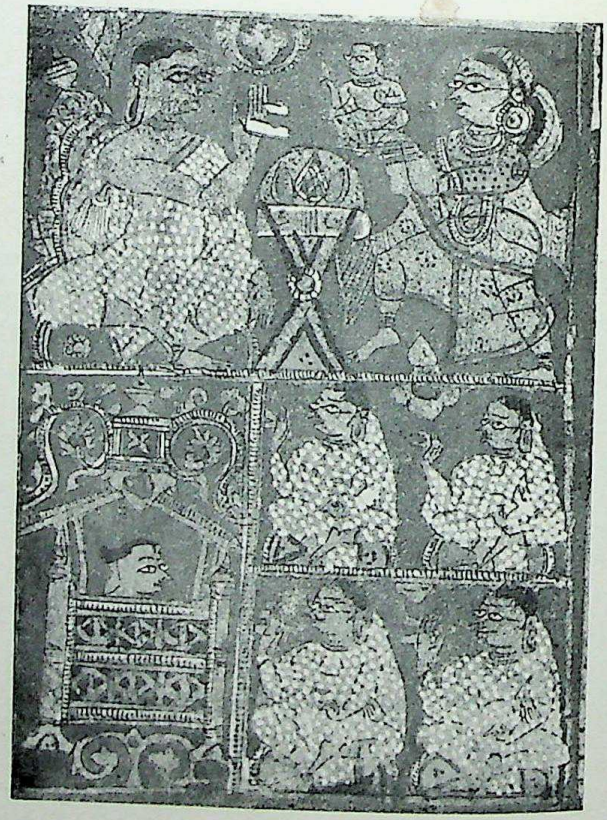


Fig. 249 चित्र २४९

Fig. 250 चित्र २५०

In this illustration Mahāvīra and his five Gaṇadharas are shown. This painting compasses three panels: Mahāvīra and one Gaṇadhara are seated in the upper panel, two in the central one and two in the lower panel.

The treatment is essentially similar to that of fig. 42.

Fig. 159. HGP. 2, 49. Eight Tīrthankaras. Between the stories of Ariṣṭanemi, the twenty-second Tīrthankara, and of Ṛṣabha, the first Tīrthankara, the KS gives the name of the 20 other Tīrthankaras, going backward from Nemi to Ṛṣabha, and tells us the length of time elapsing between the appearance of the Tīrthankaras, but omits their stories.

The various MSS. show the Tīrthankaras in groups of 10 or 20. A single illustration of one type of representation seems sufficient for our purposes.

In our painting chowri-bearers are standing on each side of every Tīrthankara.

Plate XLII

Fig. 160 to 172. HVB, 1. Decorative Borders from the Kalpasūtra.

(160) Geese hangs among the lotus flowers and leaves arranged in the shape of triangles; red, green, yellow, white and carmine colours.

(161) A row of trefoil arches decorated with flowers; green, red, yellow, purple and white colours.

(162) Festoons on red and green ground; green, blue, red, yellow, carmine and white colours.

(163) A design similar to (162).

(164) A chain of lozenges flanked with decorative leaves; red, green, blue and white colours.

(165) Decorative palmates, flowers and leaves; red, green, blue, white and yellow colours.

(166) Chinese frets connected with hour-glass-shaped patterns decorated with springing flowers; red, green, blue, purple, yellow and white colours.

(167) Rosettes and *nagjawāhar* (circle and lozenges) pattern; green, red, blue, white and yellow colours.

(168) Square lozenge diaper with long stemmed flowers springing from all the four corners of the lozenges; green, red, blue, yellow and white colours.

(169) Upward and downward facing festoons; green, blue, yellow and white colours.

(170) A chain of heart-shaped lozenges decorated with flowers; red, yellow, blue, purple and green colours.

(171) A meander filled with intricate sprays and sprigs; blue, red, white,

green and yellow colours.

(172) A chain of ovaloids intermingling with trefoils; blue, red, white, green and yellow colours.

Plate XLIIa.

Fig. 173 to 185. HVB, 1. Decorative borders from the Kalpasūtra.

(173) Interconnected lunettes decorated with flowers; blue, green, red, yellow and white colours.

(174) Scalloped ovaloids connected with Chineses frets; floral decoration; blue, red, green, yellow and white colours.

(175) A downward pointing festoon decorated with floral sprays alternating with the heads of geese pecking at flower petals; green, blue, red, yellow ochre and white colours.

(176) A chain of lozenges within decorative squares filled with flowers; green, red, yellow, ochre and white colours.

(177) Trefoil decorated arches hanging downwards and joined with a festoon; green, blue, yellow, red and white colours.

(178) An upward pointing festoon decorated with heraldic shields and rosettes with springing flowers; blue, red, green, yellow and white colours.

(179) Downward pointing palmates decorated with floral sprays and rosettes; blue, green, red, purple, white and yellow colours.

(180) Square compartments decorated with double scalloped arches and the geese holding ribbons in their beaks; red, green, blue, yellow and white colours.

(181) A row of white fish on blue and red ground; red, blue, white and yellow colours.

(182) A row of browsing deer and antelopes; one of them is squatting; red background; red, yellow, purple and black colours.

(183) Square panels decorated with the figures of a lion, doe, peacock, horse and a double-headed geese; red, blue, green, white, yellow and black colours.

(184) Double-headed geese, a pair of peacocks, geese and another peacock; the birds hold twigs and jewels in their beaks; red, green, black, purple, blue, yellow and white colours.

(185) A row of four white elephants walking in different directions and holding lotus flowers in their trunks; red, white, blue, and yellow colours.

Plate XLIII

Fig. 186. HGP. 2, 51. Ṛṣabha in the Sarvārthasiddha heaven. After living

Fig. 251

चित्र २५१

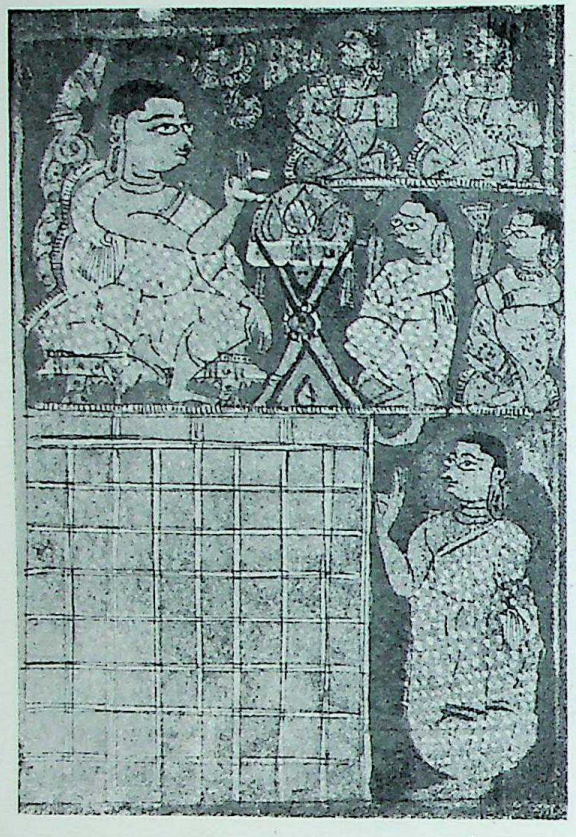


Fig 255 चित्र २५५

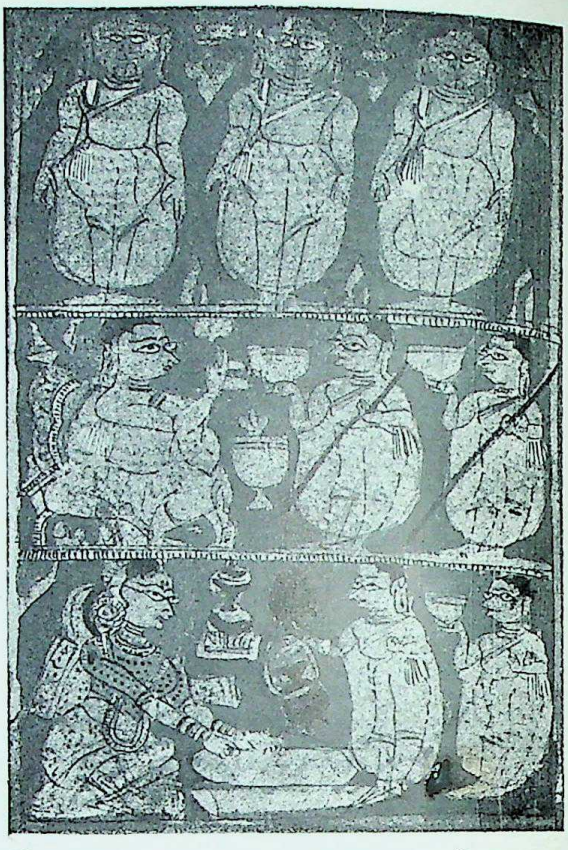


Fig. 256 चित्र २५६

Fig. 257 चित्र २५७

Plate LXIII

Fig. 258

चित्र २५८

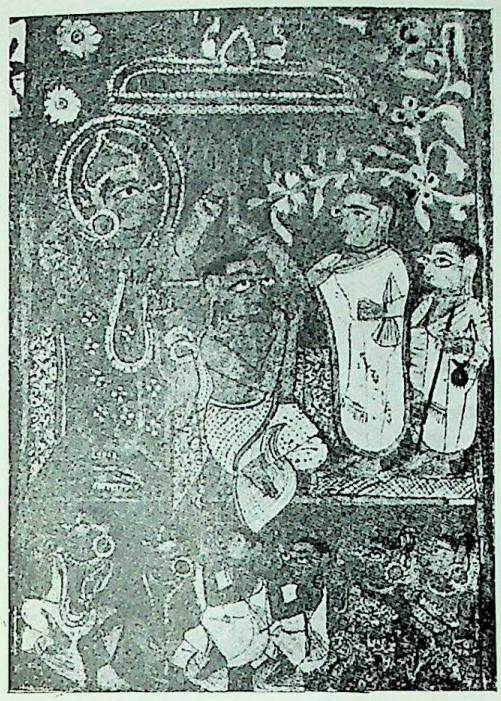


Fig. 259 चित्र २५९

Fig. 260 चित्र २६०

Fig. 261 चित्र २६१

Fig. 262

चित्र २६२

Fig. 263

चित्र २६३

33 *sāgaropamas* in the Sarvārthsiddha heaven. Ṛṣabha, destined to be the first Tīrthankara, descended to take the form of an embryo in the womb of Marudevī, wife of the patriarch Nābhi—in those days the institution of kingship was not in practice–in Ikṣvākubhūmi, in the city of Ayodhyā. This took place in the third of the six periods of the present world cycle, as recognized by the Jains, the period in which evil first made its appearance in the world. Ṛṣabha became the first king of men, for with the coming of evil a king became necessary, and he taught men the arts, the sciences and crafts. Then, becoming the first Tīrthankara, he instituted the true religion.

The representation is like that of Mahāvīra, in our figure 1.

Fig. 187. HGP. 2, 72. Part of Mahāvīra's audience as he preached the *Sāmāchārī*. In the top row are four laymen; in the middle row are four nuns; and in the bottom row are four laywomen, all seated on cushions. It seems preferable to identify the audience as monks, nuns, laymen and laywomen, which together constitute the fourfold Sangha.

Plate XLIV

Fig. 188. DUA. 1, 93. Two scenes in one: (a) Sthūlabhadra and the courtesan Kośā; (b) Three disciples of Sambhūtivijaya.

Yaśobhadra, the fifth head of the church after Mahāvīra's death, left as his successors Sambhūtivijaya (through whom the line of spiritual descent was later handed down) and Bhadrabāhu (the reputed author of the Kalpasūtra, at least of the Jinacharitra, the portion containing the lives of the Tīrthankaras). Sambhūtivijaya had among his disciples Sthūlabhadra and Sthūlabhadra's seven sisters.

Before conversion Sthūlabhadra had lived in Pāṭaliputra, (modern Paṭnā) in Bihār, for 12 years with a courtesan named Kośā. After his conversion, he once undertook as a penance, during the four months of the rainy season when monks must not wander about, to live in the house of the former mistress. Despite her seductions he maintained his vows, another three *Gurubhāi* went to live in meditating, (During the four months.) one by a well, the second at the entrance to a lion's cave and the third at a cobra's lan.

In the upper portion of our painting Sthūlabhadra is seated on the left and opposite to him the courtesan Kośā.

In the lower portion three *Gurubhāi* are standing in meditation: the first by a well, the second by the lion's cave; the third by the cobra's lan.

Fig. 189. DUA. 1, 99. Two scenes in one: (a) Vajra in his cradle; (b) Vajra chooses his father and a monk's life rather than his mother and childish playthings.

The layman Dhangiri, having vowed to leave the world, did so as soon as

his son was born. This son was the incarnation of the soul of a god who had heard the Jain doctrine preached by Gautamasvāmī. The child, shortly after being born, overheard the conversation of some women attending his mother at her lying-in, and learned that his father had become a monk. Desiring to share his father's life, the child determined to tire out his mother's patience by his bad behaviour, and no device could appease him. About that time the father Dhanagiri, returned with his spiritual preceptor, who allowed him to visit his former family telling him to accept whatever was offered him. When Dhanagiri arrived, the mother, at the instigation of some relatives, offered him the child. Dhanagiri accepted it and left. The child was unnaturally heavy to carry and therefore received the name Vajra (thunderbolt). Dhangiri handed him over to his spiritual preceptor (*guru*), who in turn handed him over to the nuns, and these last entrusted him to the women at their lodging-house. The boy then became a perfectly behaved child. The mother, seeing the change, wanted the child back, but the women refused to surrender him. However, they allowed the mother to come to the house and nurse him. Once when the child was three years old, she claimed him. Dhangiri would not surrender him. The case was referred to the king, and he said the child should go with whichever one he would heed. The mother tried first, and offered him play-things, but the child ignored them. Then the father told him to take up the broom if he wished to become a monk, and Vajra took it.

In the upper portion the mother is seated on the left, and four nuns on the right, Vajra is swinging in a cradle in the middle.

In the lower portion the king is seated on the left on a cushion, and beside him are two women (Sunandā, the mother of Vajra, with her maid servant), on the left is Dhanagiri seated on a wooden *siñhāsana,* and behind him a monk is standing. In the middle Vajra is seen accepting the broom from his father by raising his left hand. Above Vajra are shown the toys with which his mother tried to attract him.

Plate XLV

Fig. 190. DUA. 1, 46. Two scenes in one: (a) Mahāvīra's birth: (b) Goddesses arrive.

The treatment is essentially the same as that of our fig. 14 and 30.

Fig. 191. DUA. 1, 46. Two scenes in one: (a) Mahāvīra's lustration and bath at his birth; (b) Śakra in fivefold *rūpas.*

The treatment is essentially similar to that of our fig. 25.

Plate XLVI

Fig. 192. AKL. 96. Mahāvīra's audience as he preached the sāmāchārī.

Mahāvīra sits looking forward inside the shrine Guṇaśīla which is shown with spires surmounted by a banner, and with a parrot seated on the roof. Mahāvīra is fully adorned as in *samavasaraṇa*.

Plate XLVII

Fig. 193. AKL. 44. Two scenes in one: (a) Pārśva plucks out his hair; (b) Pārśva's austerities.

(a) The treatment is essentially similar to that in our fig. 39.

(b) While Pārśva was engaged in meditation, the Asura Meghamālin, a reincarnation of the ascetic Kamaṭha, hatred extending through many existences, on account of endeavoured to distract him, first, he attacked him with wild animals, secondly, he sent down a fearful thunderstorm that raised a flood of water drenching Pārśva to the nostrils. Dharaṇa, a reincarnation of the serpent which Pārśva had saved and who was now King of the Nāgas, learned of this by his transcendent wisdom and came to protect Pārśva, covering the saint umbrella-wise with his seven heads, wrapping his coils around Pārśva's body, and staging a play, to divert Pārśva's attention from the storm. But throughout this Pārśva remained indifferent to both the attacks of Meghamālin and the counter-activities of Dharaṇa. Then Meghamālin repented and bowed before Pārśva, giving up his evil ways.

Pārśva seated in the *padmāsana* posture. The heads of the snake-king Dharaṇa are over Pārśva's head, and the snake's body behind him. Beside Pārśva stand two figures, the one on his right being male and crowned with seven cobra heads, the one on his left being female and crowned with three cobra heads. These are Dharaṇa, the snake king, and his wife Padmāvatī. In the upper right hand of Dharaṇa, and the upper left hand of Padmāvatī is the elephant-goad (*Ankuśa*). Above Dharaṇa arises the Goddess Vairotyā, holding a serpent in her two upper hands. Over Padmāvatī is Kṣetrapāla. Below Dharaṇa is his symbol, an elephant.

Plate XLVIII

Fig. 194 to 205. HVB, 1. Decorative borders from the Kalpasūtra.

(194) Guilloche; red and blue ground; compartments filled with flowers; red, blue, white and yellow colours.

(195) Rough pentagons decorated with flowers; red and blue ground; red,

blue, yellow and white colours.

(196) Square lozenges interconnected with double heart patterns decorated with flowers; red ground; red, blue, yellow, green and white colours.

(197) Vertical lozenges with flowers springing from thin ends; red, ultramarine and blue ground; red, blue, yellow, green and white colours.

(198) Cartouches and other floral decorations; red and blue ground; blue, red, green, white and yellow colours.

(199) Oblique panels with ultramarine, red and green ground decorated with leaves; red, blue, green, white and yellow colours.

(200) Vertical lozenges decorated with recurved floral stems; red ground; green, red, purple, white and yellow colours.

(201) A festoon with flowers springing from every joint; red, blue, green, and yellow colours.

(202) A double interwining meander decorated with flowers and sprigs; red ground; red, blue, green, purple, white and yellow colours.

(203) Rosettes with double recurved sprays on either end, alternating with simple rosettes; red ground; red, blue, green, carmine, yellow and white colours.

(204) Lozenges decorated with flowers; red ground; red, blue, green, yellow and white colours.

(205) Palmates filled with floral sprays; red and blue ground; red, blue, green, yellow and white colours.

Plate XLVIIIa

Fig. 206 to 217. HVB. 1. Decorative borders from the Kalpasūtra.

(206) Decorative palmates joined with other floral patterns; red, green, blue, carmine, yellow and white colours.

(207) Zigzags decorated with budding and open flowers; red, blue, yellow, green, white and carmine colours.

(208) Arabesque; blue, red, white and yellow colours.

(209) Two intersecting meanders one of leaves and the other of rosettes; red, blue, carmine, yellow, white and green colours.

(210) Guilloche decorated with hooks and jewels; green, blue, white, brown, red and yellow colours.

(211) Floral sprays with their stems marked with thick crosses; red, green, yellow and white colours.

(212) Cartouches decorated with flowers joined with square lozenges, likewise

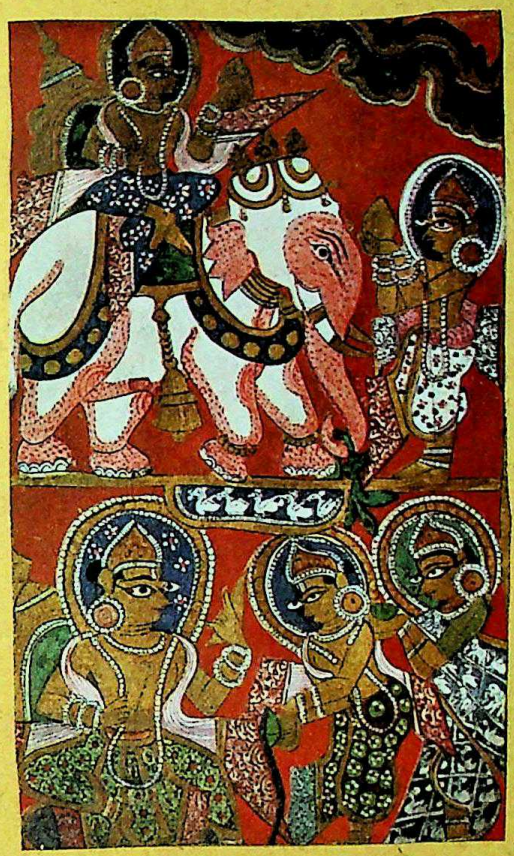


Fig. 264 चित्र २६४

Fig. 265 चित्र २६५

Fig. 266

চিত্র ২৬৬

Fig. 267

চিত্র ২৫৬

decorated with growing flowers; red, blue, white, yellow and carmine colours.

(213) A chain of lozenges joined with rhomboidal diaper; floral decoration; green, blue, red, yellow and white colours.

(214) Cartouches joined by lampstands; floral decoration; green, blue, red, white and yellow colours.

(215) Upward and downward pointing palmates decorated with half rosettes from which flowers are springing; green, red, yellow, blue and white colours.

(216) Star shaped compartments on a very effective red, blue, and green ground decorated with flowers; red, blue, green, yellow, carmine and white colours.

(217) Upward and downward pointing trefoil arches in red on blue ground; floral decoration; red, blue, yellow, white and carmine colours.

Plate XLIX

Fig. 218. DUA. 1, 121. The last page of the MSS. of the *Kalpasūtra.*

The Colophon says that in Vikrama Samvat 1516 (A. D. 1460), on the sixth day of the bright half of the month of Māgha, at Gañdhārapura (near Cambay), this manuscript of the gold lettered Kalpasūtra was written.

Plate L

Fig. 219. DUA. 1, 121. reverse.

The Colophon says that this manuscript was written by *Prāgwāṭa* Mantri Kumpa's son Somāka, and painted by the artist Sārañga; for Hūṃbada Sañghvī Zañzaṇa and his family by order of Jayasundarasūri of Tapāpakṣa.

Plate LI

Fig. 220 to 223. SMN. 4. Decorative panels from the stray leaves of the Kalpasūtra. Beginning from the left.

(220) A camel rider, a horseman, an elephant rider and a horseman.

(221) An elephant rider at the top, a scene from a procession in the middle and warriors fighting at the bottom.

(222) A woman on horseback, the horse is formed a combination of ladies two at the top and one at the bottom. Three more are seen running with weapons (Nārīaśva). At the bottom of our picture two men are performing physical exercises.

(223) The combination of five ladies, one head and five bodies, arranged in a unique form at the top. At the bottom two peacocks are arranged in the form –one head and two bodies.

Fig. 267

चित्र २६७

decorated with growing flowers; red, blue, white, yellow and carmine colours.

(213) A chain of lozenges joined with rhomboidal diaper; floral decoration; green, blue, red, yellow and white colours.

(214) Cartouches joined by lampstands; floral decoration; green, blue, red, white and yellow colours.

(215) Upward and downward pointing palmates decorated with half rosettes from which flowers are springing; green, red, yellow, blue and white colours.

(216) Star shaped compartments on a very effective red, blue, and green ground decorated with flowers; red, blue, green, yellow, carmine and white colours.

(217) Upward and downward pointing trefoil arches in red on blue ground; floral decoration; red, blue, yellow, white and carmine colours.

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Plate LII

Fig. 224. DUA. 2, 43. Two scenes in one: (a) The youthful Mahāvīra and the jealous god; (b) Mahāvīra is going to school (*Nisālagarṇum*).

Before he was 8 years old Mahāvīra used to play games becoming his age with other boys. One day, in his court while describing the hero (*Vīra*), Hari (Śakra) said that all steadfast (*dhīra*) beings were inferior to Mahāvīra (*anumahāvīram*). One of the gods-his name is not given-full of prideful envy determined to shatter Mahāvīra's courage, and went to the place where the Lord was playing. At that time Mahāvīra and his companions were engaged in the game of *āmalakī*. The god assumed the form of a serpent and appeared at the foot of a tree. All the other boys fled in terror, but Mahāvīra picked up the serpent as though it were a rope and dashed it to the ground. The other boys were than ashamed and resumed the game. The god now returned in the form of a boy. At this time the boys were climbing a tree. Mahāvīra got to the top first-for what achievement was that for him who was destined to reach the top of the universe?-where he shone like the sun on Mount Meru, while his companions hung below like the constellations of monkeys (pun on the word *śākhāmṛgās*). Mahāvīra had won, and the wager had been that the winner should mount the back of the vanquished and ride about on them. He therefore got on to the backs of the other boys as though they were horses; foremost among the strong, he even mounted the back of the god. Then the god, with wicked intent, took the form of a terrifying demon and began to increase in size until he was even larger than the mountains. In his hell like mouth, his tongue looked like the serpent Takṣaka; on his head now like a mountain top (indeed the *siraḥśaila*) his tawny hair flamed like a forest fire. His two dreadful tusks (or, rows of teeth) were like saws; his eyes blazed furiously like braziers of coals (*añgāraśakaṭyau*); his brows, twisted in a scowl were like two mighty serpents. He was still growing larger when the Lord dealt him a mighty blow on the back with his fist, and that blow reduced him to a dwarf. The god, who had thus suffered an actual demonstration of the manliness of the Lord, described by Indra, now took his true form, did reverence to the Lord, and returned to his abode.

(a) In the upper portion of the painting at the left is a tree, around which is coiled a snake (the god in disguise). Near the tree is a boy playing and Lord Mahāvīra is on the shoulder of a god. Above Mahāvīra's head is parasol. Behind Mahāvīra at the right are three boys playing.

(b) In the lower portion at the left is a trumpeter, and behind him Mahāvīra is seated on an elephant on his way to school. Following the elephant are three ladies with auspicious objects in their hands. At the bottom of the painting four men are following the procession.

Fig. 268

चित्र २६८

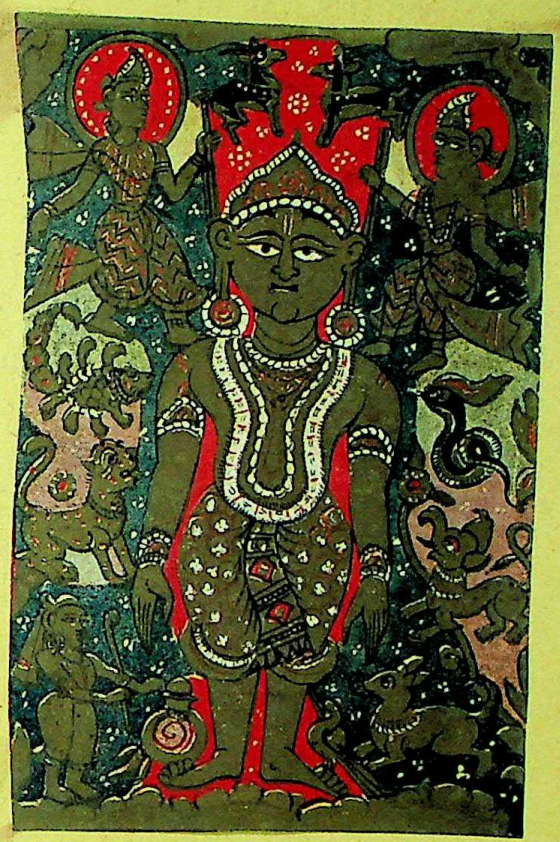

Fig. 269 चित्र २६९

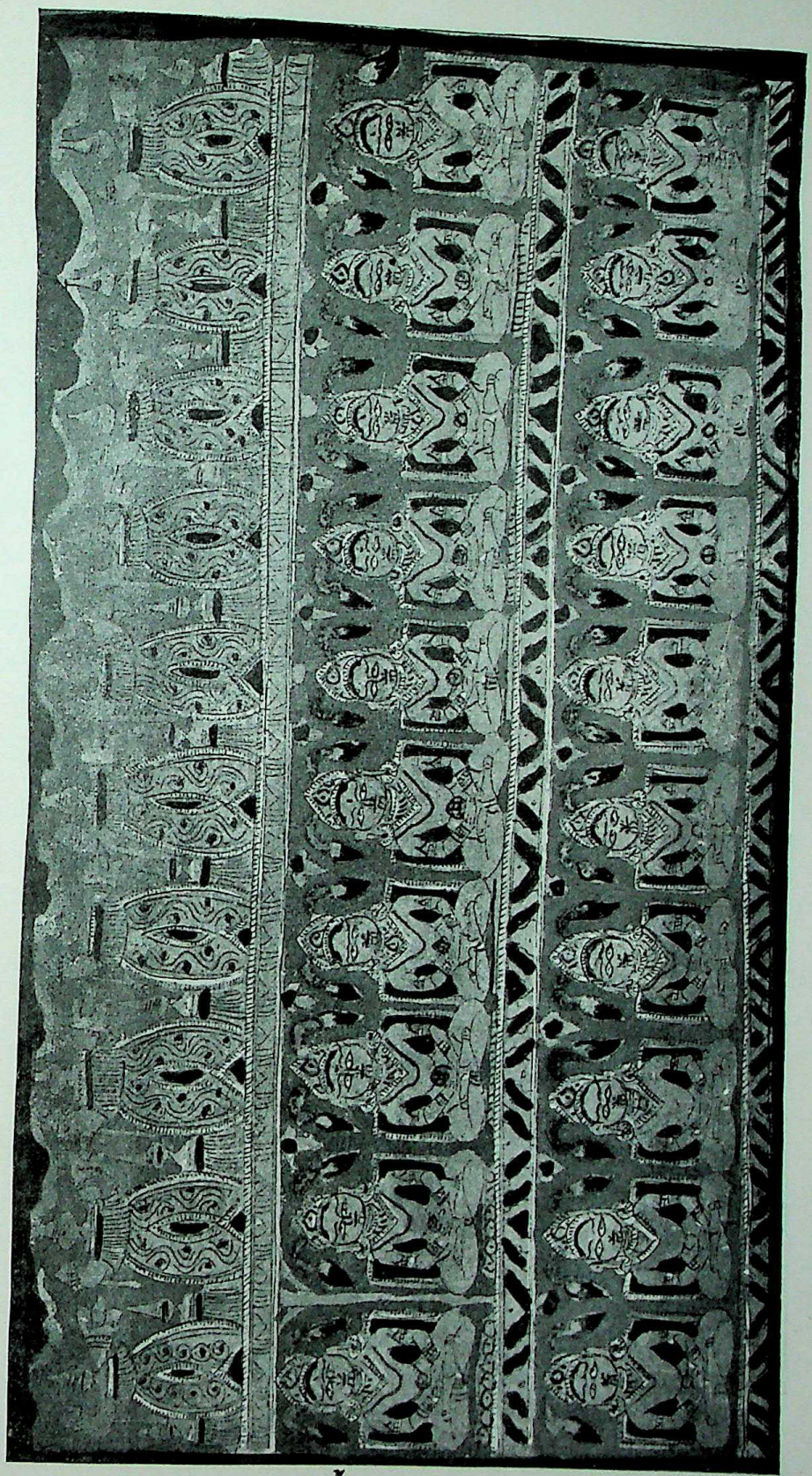

Fig. 270

চিত্র ২৭০

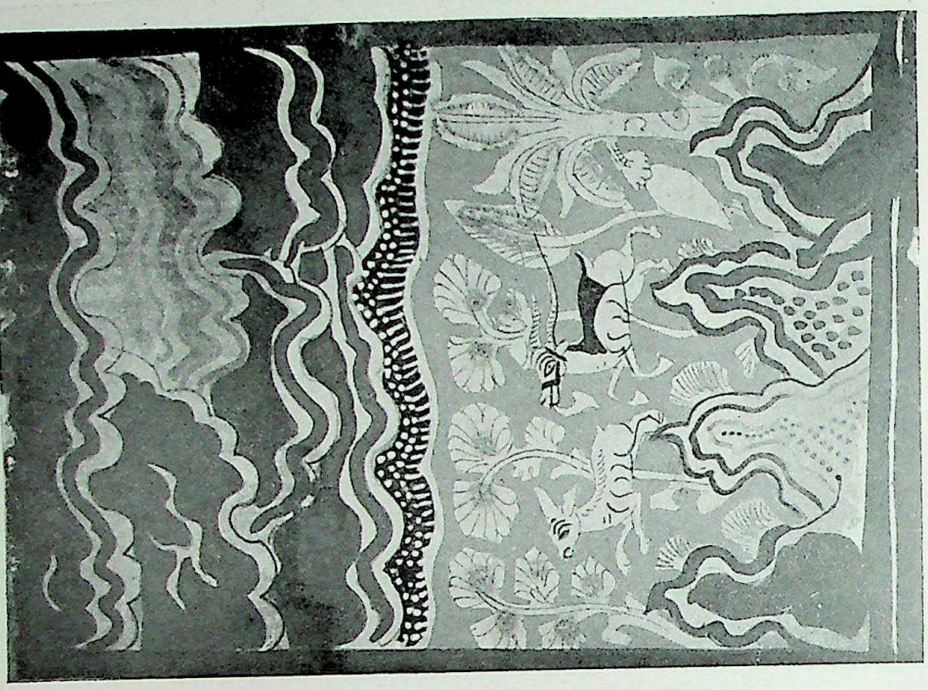

Fig. 272 চিত্র ২৭২

Fig. 271 চিত্র ২৭১

Fig. 225. DUA. 2, 47. Three scenes in one : (a) Mahāvīra gives away his possessions, (b) Mahāvīra in the initiation palanquin; (c) Mahāvīra plucks out his hair.

Similar subjects are treated in figures 34, 35, and 36b.

Fig. 226. DUA. 2, 76. Śrī Jaṃbu Kumār preaching to his eight wives and to Prabhava the thief.

In the upper portion Śrī Jaṃbu sits on a cushion at the left and above his left hand is a basket filled with jewels.

In the lower portion Prabhava is seem at the left coming with his party, to steal the wealth from the Jaṃbu's house.

At the right of the painting the eight newly married wives are listening to Jaṃbu's explanation of Dharma.

At the top of the painting are two spires with parrots and peacocks.

Similar subject is treated in our fig. 254.

Plate LIII

Fig. 227. Soh. 11. Hariṇaigameṣin carrying the embryo. Hariṇaigameṣin carrying the embryo, went from the part of Kuṇḍagrāma where the Brāhmaṇs dwelt to the part where the Kṣatriyas dwelt, to the home of Siddhārtha and Triśalā.

Hariṇaigameṣin is seen flying in the air with the foetus of Devānandā. In the foreground is represented a mountain flanked with trees. The flutter of his *dupaṭṭa* expresses his flight in the air.

Fig. 228. Soh. 19. Siddhārtha and Triśalā listen to the expounding of the dreams. When the interpreters had been shown their seats, King Siddārtha seated Queen Triśalā behind the elaborately ornamented veil arranged by his order. They two then listened to the interpretation.

In the painting on the left, Siddhārtha wearing *dhotī* ornaments and *mukuṭa* is seated on a throne, holding a naked sword in the right hand and a flower in the left. On the other side of the curtain, drawn across the centre, is Triśalā wearing a *sārī*, bodice, ornaments and *mukuṭa*. Two peacocks are seen on the balcony at the top.

Fig. 229. Soh. 30. Triśalā rejoicing at the movement of the foetus.

Triśalā is seated on a swing facing the right; on her right is seen a *chauri*-bearer and on her left is another attendant with a cup holding sandal-wood paste; on the floor, are four attendants, two of whom are preparing the sandal-wood paste.

Fig. 230. Soh. 34. Āmalakī Kṛiḍā.

The treatment is essentially similar to that of our fig. no. 224a.

In this painting, Mahāvīra is shown catching the serpent coiled round the tree; he is accompanied by five of his playmates. In the foreground may be seen a winner in a game riding on the back of the loser.

Plate LIV

Fig. 231. HVB. 2, 60. Two scenes in one: (a) Mahāvīra plucks out his hair; (b) Mahāvīra in the initiation palanquin.

The treatment is essentially similar to that of our fig. 36b and 35.

Plate LIVa.

Fig. 232. JNV. Two scenes in one: (a) Mahāvīra plucks out his hair; (b) Mahāvīra's Samavasaraṇa.

The treatment is essentially similar to that of our figure 36b and 16.

Plate LV

Fig. 233. Soh. 36r. Two scenes in one: (a) Mahāvīra gives away his possessions; (b) Mahāvīra in the initiation palanquin.

The treatment is essentially similar to that of our fig. 34 and 35.

Fig. 234. Soh. 36v. Mahāvīra plucks out his hair.

The treatment is essentially similar to that of our fig. 36b.

Fig. 235. Soh. 78. Indrabhūti Gautama's omniscience.

The treatment is essentially similar to that of our fig. 44.

Fig. 236. Soh. 47. Pārśva's *Samavasaraṇa.*

The treatment is essentially similar to that of our fig. 155.

Plate LVI

Fig. 237. Soh. 48. Pārśva as a siddha.

The treatment is essentially similar to that of our fig. 95.

Fig. 238. Soh. 54. Ṛṣabha in the Sarvārthasiddha heaven.

The treatment is essentially similar to that of our fig. 186.

Fig. 239. Soh. 65. Śrī Śatruñjaya. In this painting the *śikhara,* with the flying flag, is decorated profusely with floral scrolls and other designs. At the top there is a panel on a red back ground, representing five human figures, standing in *Kāyotsarga-mudrā.* They are yellow-coloured and wear white garments. These are the figures of five Pāñdavas. It is related in Jain literature that the five Pāñdava brothers, together with their wife, their mother and crores

Fig. 273

চিত্র ২৭৩

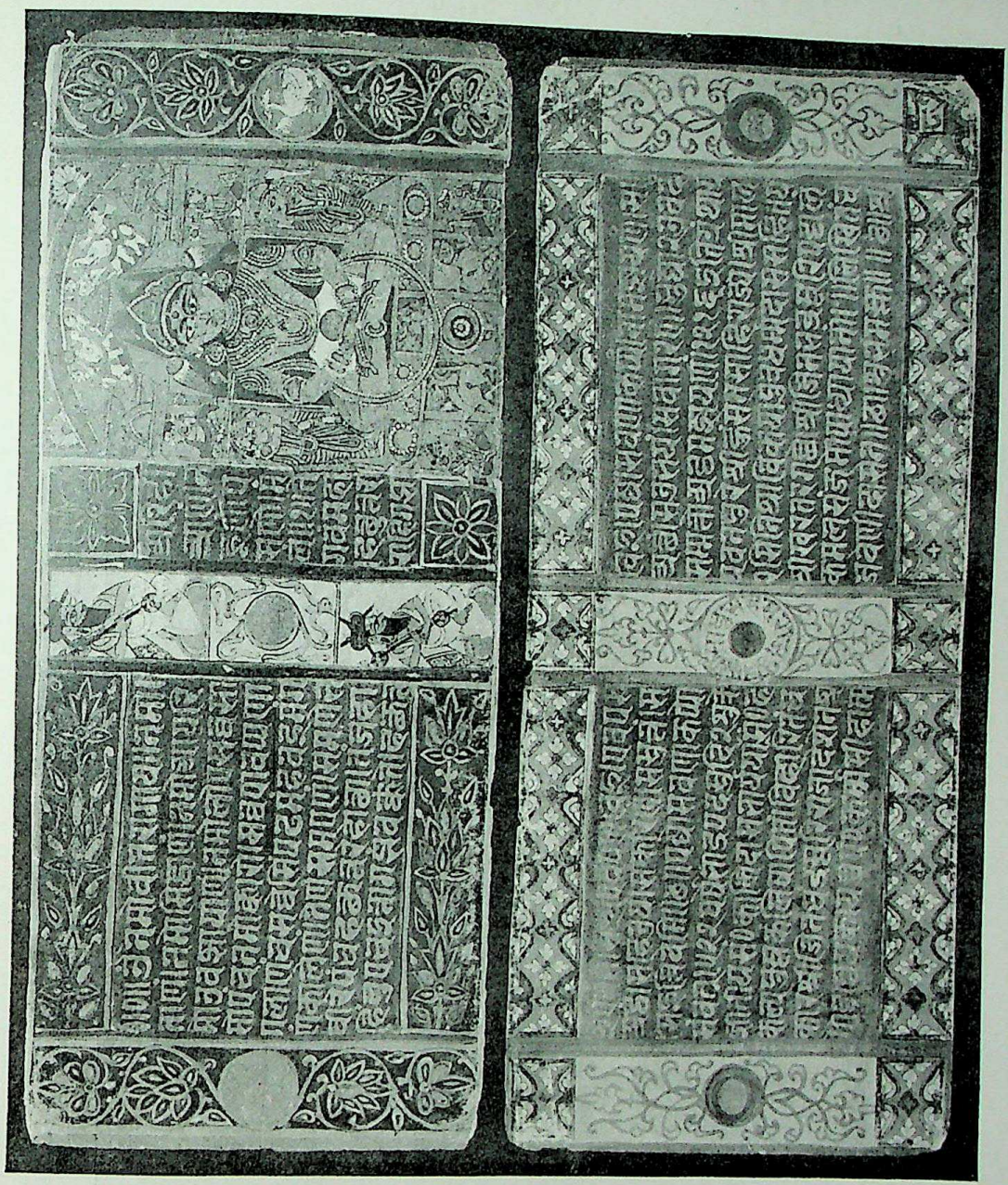

Fig. 274–275

চিত্র ২৭৪–২৭৫

Plate LXXIV

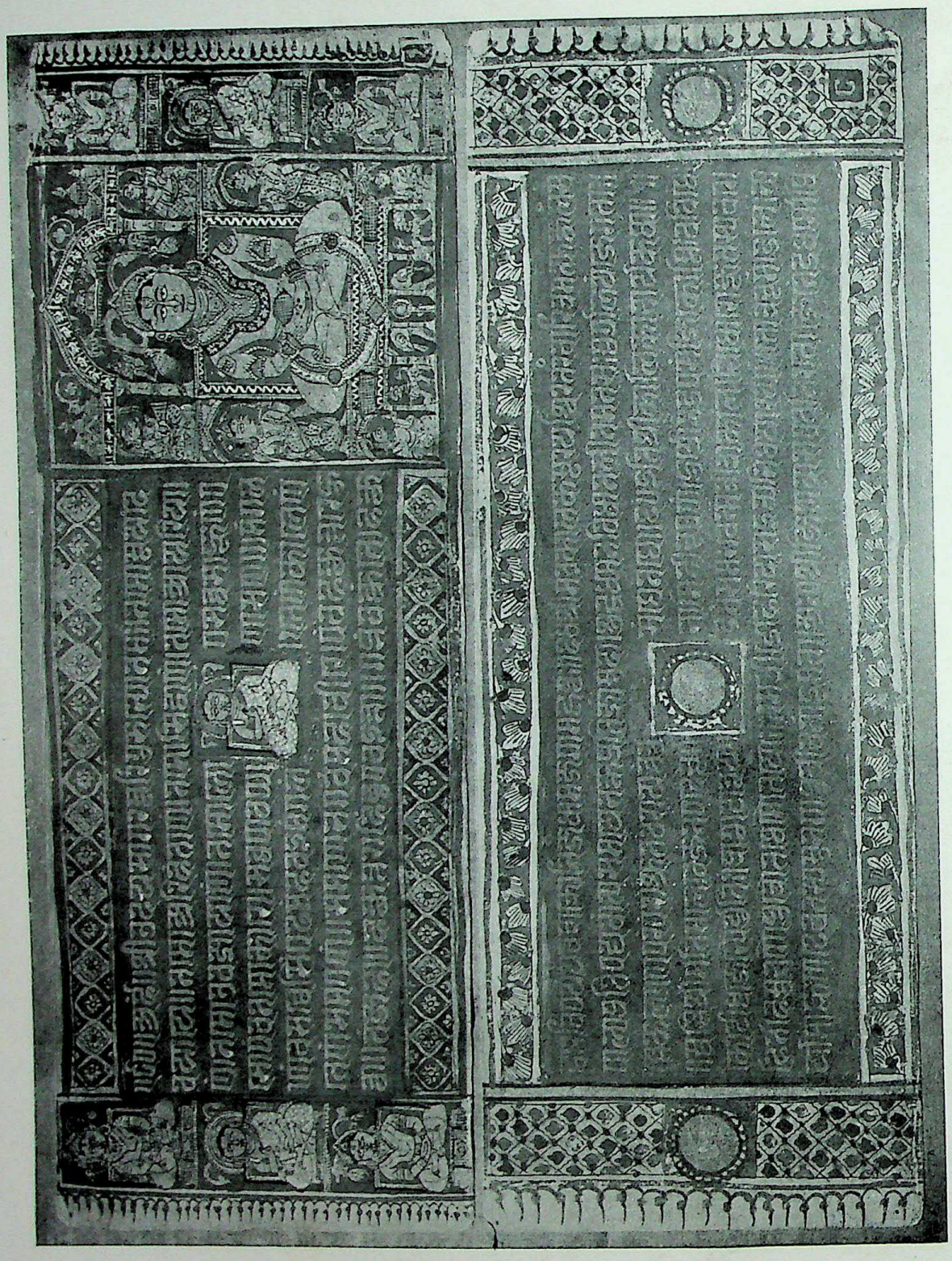

Fig 276-277

চিত্র ২৭৬-২৭৭

चित्र २७८

Fig. 278

Plate LXXV

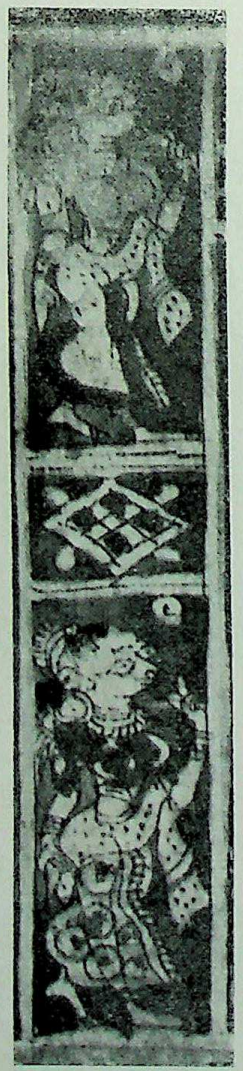

Fig. 279–280 चित्र २७९–२८०

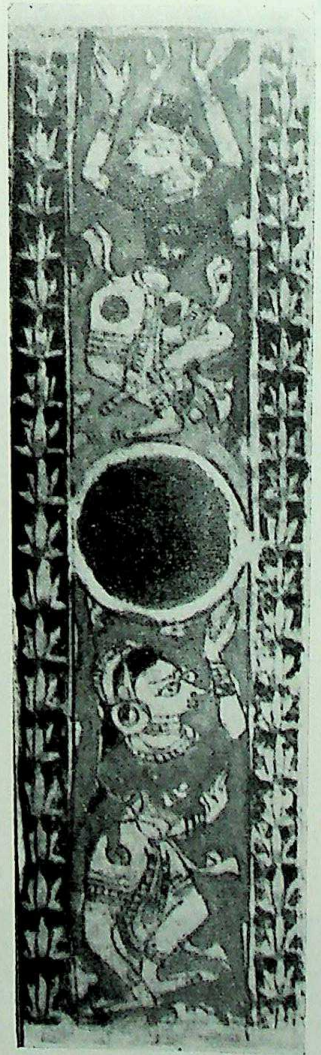

Fig. 281–282 चित्र २८१–२८२

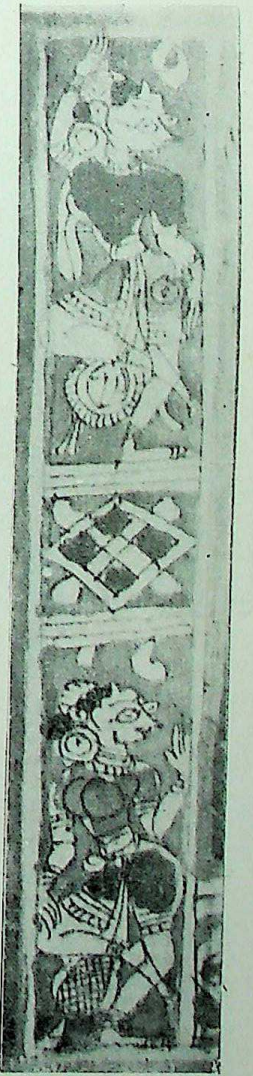

Fig. 283–284 चित्र २८३–२८४

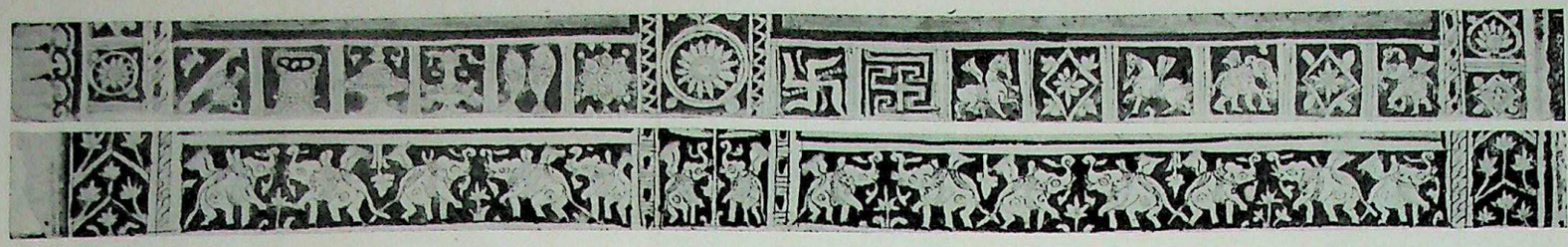

Fig. 285–286 चित्र २८५–२८६

Fig. 287 चित्र २८७

Fig. 288 चित्र २८८

of Jain monks, attained salvation on Śatruñjaya. A temple at Śatruñjaya contains their white marble images. (See fig. no. 238 in "Jain Tirthas in India and their Architecture by S. M. Nawab). Below the above mentioned panel is represented a peacock and a serpent which exists even to-day at the back of the main temple of Ṛṣabhadeva at Śatruñjaya, and both are in a panel nearly Rāyaṇapagalā temple. There is an yellow flag attached to the spire, and the principal and subsidiary *śikharas* are mounted with *Kalaśas* and are beautifully decorated. In the main temple, at the right of our painting is represented a shrine of Ṛṣabadeva: and at the left a shrine of Puñdarikaswāmī, the first Gaṇadhara of Ṛṣabhadeva. From these details, it is evident that the painter had an intimate knowledge of the principle temple of Śatruñjaya, the famous place of Jain pilgrimage. Below the painting two mountain peaks are represented.

Fig. 240. Soh. 66. Śrī Girnāra tirth. In a beautifully decorated temple, is seen the image of Neminātha with his symbol of the conchshell. At the left, outside the sanctum, stand two men with folded hands; at the right stand Rājula the bride in *Kāyotsarga-mudrā*. Above Rājula are two small shrines of tīrthankara, which represents second and third ṭunka of Girnāra. At the top, in left corner are representing Goddess Ambikā and Gomedha yakṣa. Below the main temple are shown pilgrims ascending the hill staff in hand.

Plate LVII

Fig. 241. KSM. 101. Two scenes in one : (a) The seven sisters of Sthūlabhadra; (b) Sthūlabhadra as a monk and the courtesan Kośā with her sister Upkośā.

In the upper portion are the seven sisters telling their adventures to Sthūlabhadra. On the left Sthūlbhadra is seated in a beautifully carved shrine. At the top of the shrine is a peacock represented both the sides.

In the lower portion, the Courtesan Kośā and her sister Upkośā are dancing near Sthūlabhadra Muni; Kośā has tride her best to awake passions in him during his stay of four months during the rainy season, but she fails. She than became Śrāvikā and adopted the Jain faith. She and her sister therefore are seen standing in posture of reverence at the right of our painting.

This scene is unique in my experience.

Plate LVIII

Fig. 242. Soh. 58. Ṛṣabha as a siddha.

The treatment is essentially the same as that in figure 41.

Fig. 243. Soh, 77. Goddess Sarasvatī against a red background and with four

hands; a book in the upper right hand and a lotus in the upper left hand; a *kamañḍalu* in the lower right hand and the *vīṇā* in the lower left hand; the body is coloured white; she wears a *mukuṭa* and *Kunḍala;* bodice, scarf and a *sārī* with a flower pattern.

Fig. 244. KVB, 1, 70. Ṛṣabha's marriage. At this time there was still no institution of marriage. People were born as twins, a male and a female, destined to live together and have children. But one day, in those steadily deteriorating times, a pair of twins were playing under a palm tree, when a fruit fell and hit the boy on the head, killing him. This was the first accidental death. The girl was left alone and deeply greeved. The other twins did not know what to do with her and took her to the patriarch Nābhi. He said "Let her be the lawful wife of Ṛṣabha." Then Śakra, knowing by his clairvoyant knowledge that the time had come for Ṛṣabha's marriage, approached and besought him to be married. Ṛṣabha knew the time had come, and he consented. Then the gods made a wonderful marriage pavilion, and prepared all the marriage appurtenances. The Sumangalā Ṛṣabha's twin, and Sunandā, the twin whose mate had died accidentally, were bathed and adorned by the Apasarases; Ṛṣabha was prepared by Śakra; wedding songs were sung; and the ceremony performed, of which the most important feature was the tying of the brides' and the bridegroom's hands with a string. The brides' attendants sang songs ridiculing the best man. Then the garments of the brides and the groom were tied together. There followed songs of celebration. Numerous other minor details are mentioned by Hemachandra. Thus was instituted marriage, and the ceremonies then performed became the pattern for the future.

At the top of the painting is (*chawri*) which the gods erected, and inside it stand Ṛṣabha and one of his brides (probably meant to represent both), with their hands tied together. Between them the *brāhmaṇ* is pouring ghee in the fire. In the lower half of the picture are two gods and two goddesses witnessing the marriage ceremony.

Fig. 245. From the same page as fig. 244. Ṛṣabha anointed the first king. Ṛṣabha was the first king, and with him institution of his kingship was established. Before his time there have been no necessity for a king, but in the steadily declining state of the world men had come to need a ruler. The KS statement is very bold, but a full account is given by Hemachandra. The people choose Ṛṣabha for their king, whereupon Śakra's throne shook. The god came to the spot made a golden dais, set a throne upon it, brought water from the sacred places, and clothed and adorned Ṛṣabha. Then the twins-the people living at that period-brought water, but seeing the Lord so well clothed and adorned, they felt that it would be improper to throw water upon his head, and so they threw it upon his feet.

Our painting shows Ṛṣabha seated on a canopied throne; before him stands four-armed Śakra. In the right hand of the Ṛṣabha is a sword and in the left hand is a handkerchief.

Plate LIX

Fig. 246. KVB. 1, 71. Marudevī's salvation. Ṛṣabha's mother, Marudevī (or Marudevā), grieved by the separation from her son and the contemplation of his sufferings as an ascetic, wept hereself blind. When Ṛṣabha had come into his *samavasaraṇa*, his son Bharata went to inform Marudevī, and took her on an elephant to see Ṛṣabha. At the sight her blindness vanished, washed away with tears of joy, and with her physical blindness, so too vanished her spiritual blindness. She attained to omniscience, and immediately died, thus achieving salvation, the first person in this declining world-age to do so. Her funeral rites were the first in the world and became a model for the future.

In the painting Bharata is seated at the left on an elephant and at the right is Marudevī; both are going to worship Lord Ṛṣabha, Marudevī holding an offering in her two hands. Above the elephant a man is seen carrying a sword.

Fig. 247. KVB. 1, 73. Bāhubali in meditation. Prof. Brown wrongly attributes this figure to Ṛṣabha in mediation. "Miniature Paintings of the Jaina Kalpasutra." fig. 129 (a). Bāhubali stands in meditation between two trees, the hardship of the penance is shown by the presence of snakes over his body and birds perched on his hands; on the right stand his two sisters, Brāhmī and Sundarī.

Fig. 248. KVB. 1, 76. Two scenes in one: (a) Sayyambhava bhaṭṭa and two monks; (b) Ārya Prabhavasvāmi and Sayyambhava bhaṭṭa.

The story goes that one night, when the whole congregation of ascetic disciples was sleeping, the following idea occured at midnight in the mind of Prabhavasvāmī who was then in *Yoganidrā* "who will be my successor as the head of the congregation, capable of rescuing the Jain *Sangha* like clever mariner and of expanding, like the Sun, the lotus-like Dharma preached by the Arhats?"

When deeply engrossed in this thought, with the object of finding out a suitable successor, Prabhavasvāmi thought over the sadhus of his own congregation and the entire Jain sangha and looking out with the aid of his highly illuminating superior knowledge, he could not find out a single individual radiant with zeal for the spreading the Dharma preached by the Tīrthankaras. He therefore turned his attention towards people of other doctrines, as a lotus deserves to be picked up even from mire, and he singled out a well-known Brāhmin Paṇḍit named Sayyambhava-bhaṭṭa of *Vatsagotra*, as the most suitable individual whose liberation was also to be in the near future.

Paṇḍit Sayyambhava was at that time busy performing various *Yagnas* (sacrifices) at Rajagriha.

Prabhavasvāmī thereupon went to Rājagriha, and sent two of his Sādhus to the sacrificial hall (*yagna maṇḍapa*), with instructions to ask for food, and, as the Brāhmins will not give them food at that time, to leave the hall uttering the following verse :-

Aho Kaṣṭamaho Kaṣṭam tatlvam Vijnāyate na hi.

Aho Kaṣṭamaho Kaṣṭam tattvam Vijnāyate na hi.

Alas ! fie on us, Alas ! fie on us, true knowledge is verily not found out;

Alas ! fie on us, Alas ! fie on us, true knowledge is verily not found out.

As instructed two Sādhus went at meal-time to the sacrificial hall. The *Sādhus* stood at the main entrance of the hall and asked for food. The Brāhmins dismissed them without giving them any food. The *Sādhus*, then, left the main entrance of the sacrificial hall loudly uttering, the above verse " *Aho kaṣṭam, aho kaṣṭam* etc." as instructed.

Sayyambhava-bhaṭṭa, the well known sacrificial ritualist, who was sitting near the main-entrance, distinctly over-heard the verse recited by the *Sādhus* and began to pondering over it.

Knowing that the eminently virtuous Jaina *Sādhus*, will not, under any circumstance, tell a falsehood, the mind of Sayyambhava-bhaṭṭa became very doubtful about the real nature of True knowledge.

The Sayyambhava-bhaṭṭa set out in search of the two sādhus, Ultimately, he reached the place at Pāṭaliputra, where Sthavira Ārya Prabhavasvāmī along with his numerous disciples was residing.

In the painting at the left in the upper portion is seated Sayyambhava-bhaṭṭa and at the right stand two Sādhus, loudly uttering " Aho kaṣṭam, aho kaṣṭam etc." Between them is the sacrificial kuṇḍa in which Sayyambhava-bhaṭṭa is seen sacrificing an object.

In the lower portion at the left Ārya Prabhavasvāmi is seated on *Bhadrāsana* and seems to be explaining the real nature of true knowledge to Sayyambhava-bhaṭṭa seated at the right. At the top of the lower register is a beautiful panel of geese.

Fig. 249. KVB. 1, 79. Two scenes in one : (a) Vajra being given to his father; (b) Vajra in care of the nuns.

In the upper portion seated at the left is Dhanagiri, and at the right is Vajra's mother handing the troublesome child to the father. The child leaps to his father with eagerness, seeing thereby fulfilment of his desire to enter the

Fig. 289

চিত্র ২৮৯

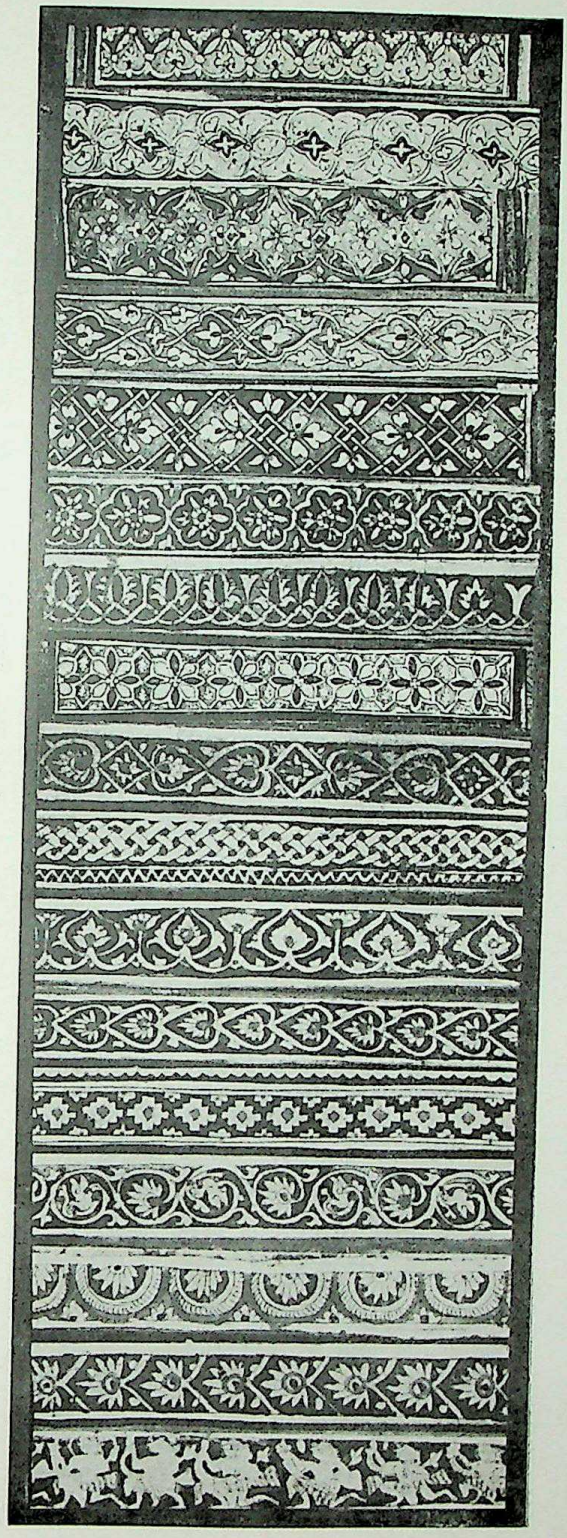

Fig. 290 to 306 चित्र २९० थी ३०६

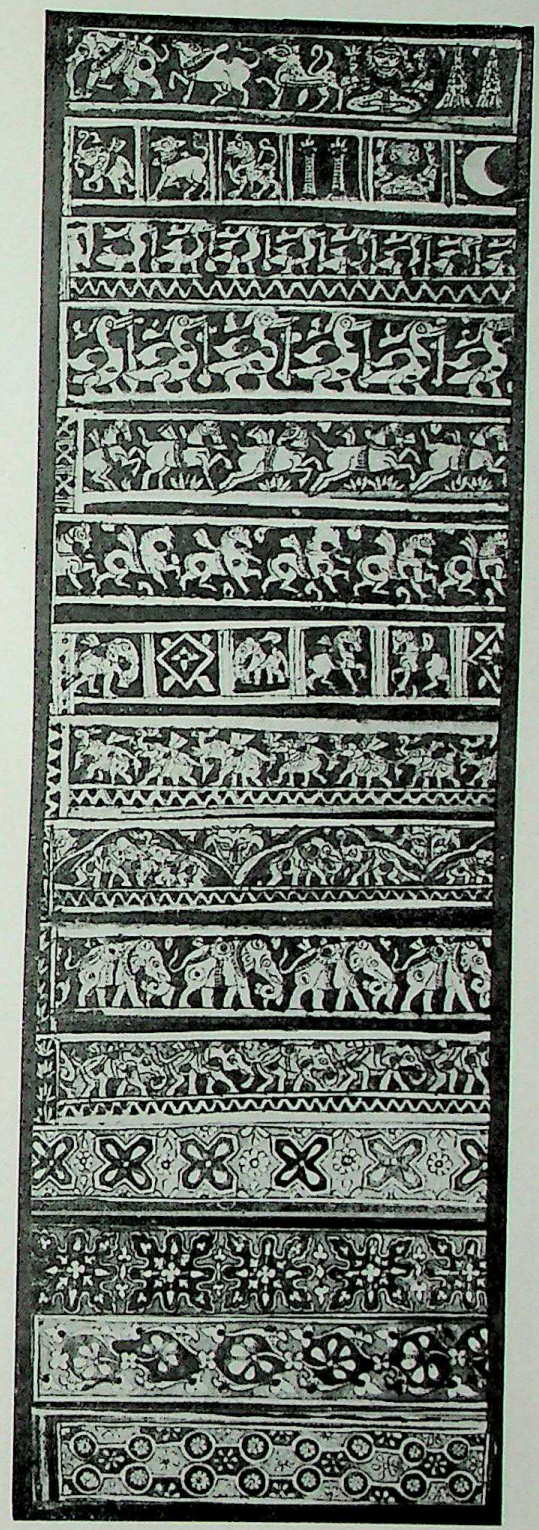

Fig. 307 to 321 चित्र ३०७ थी ३२१

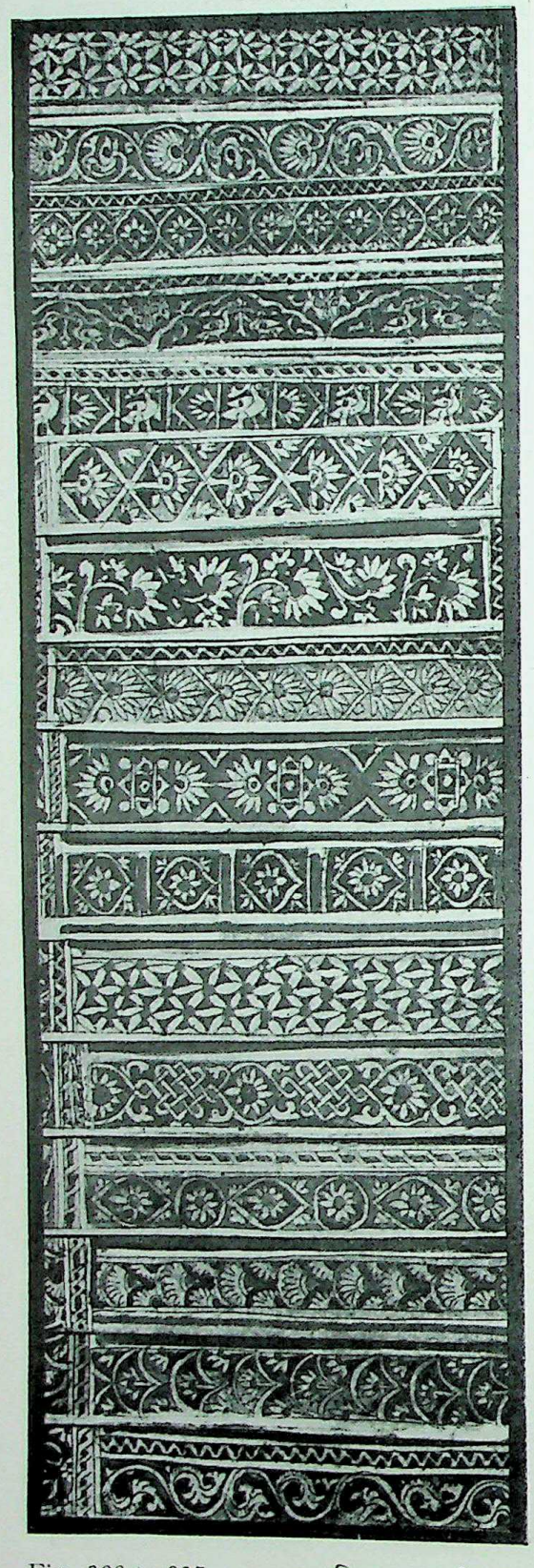

Fig. 322 to 337 चित्र ३२२ थी ३३७

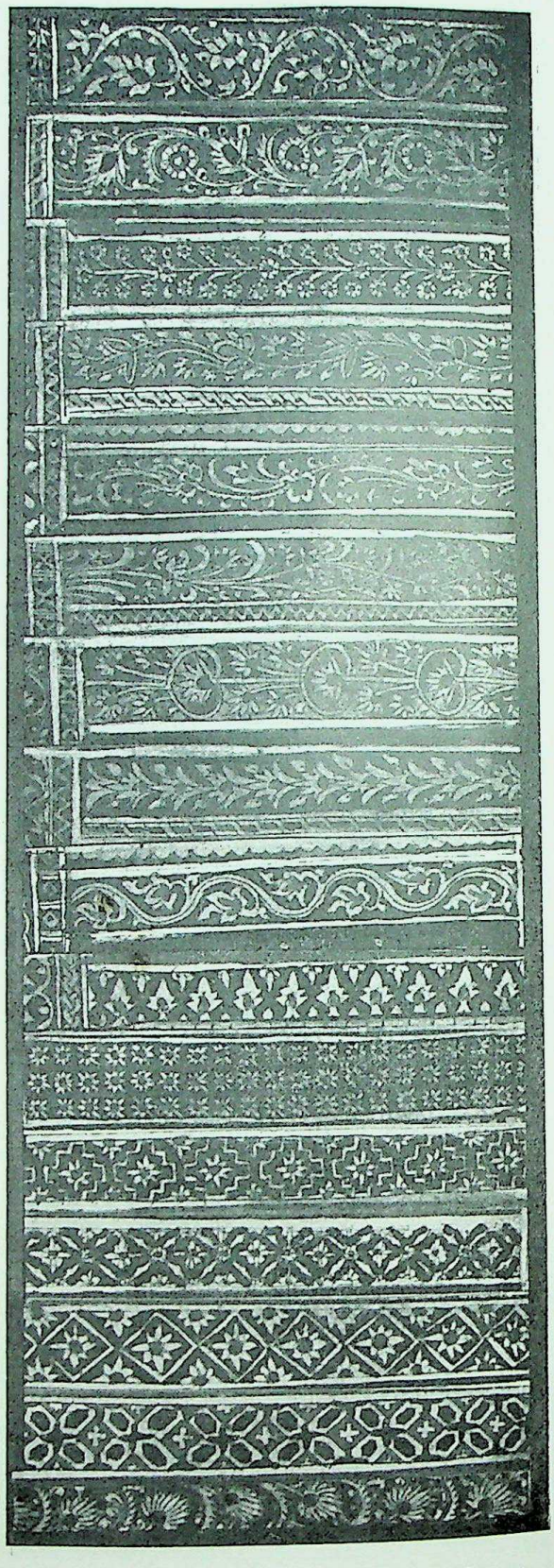

Fig. 338 to 353 चित्र ३३८ थी ३५३

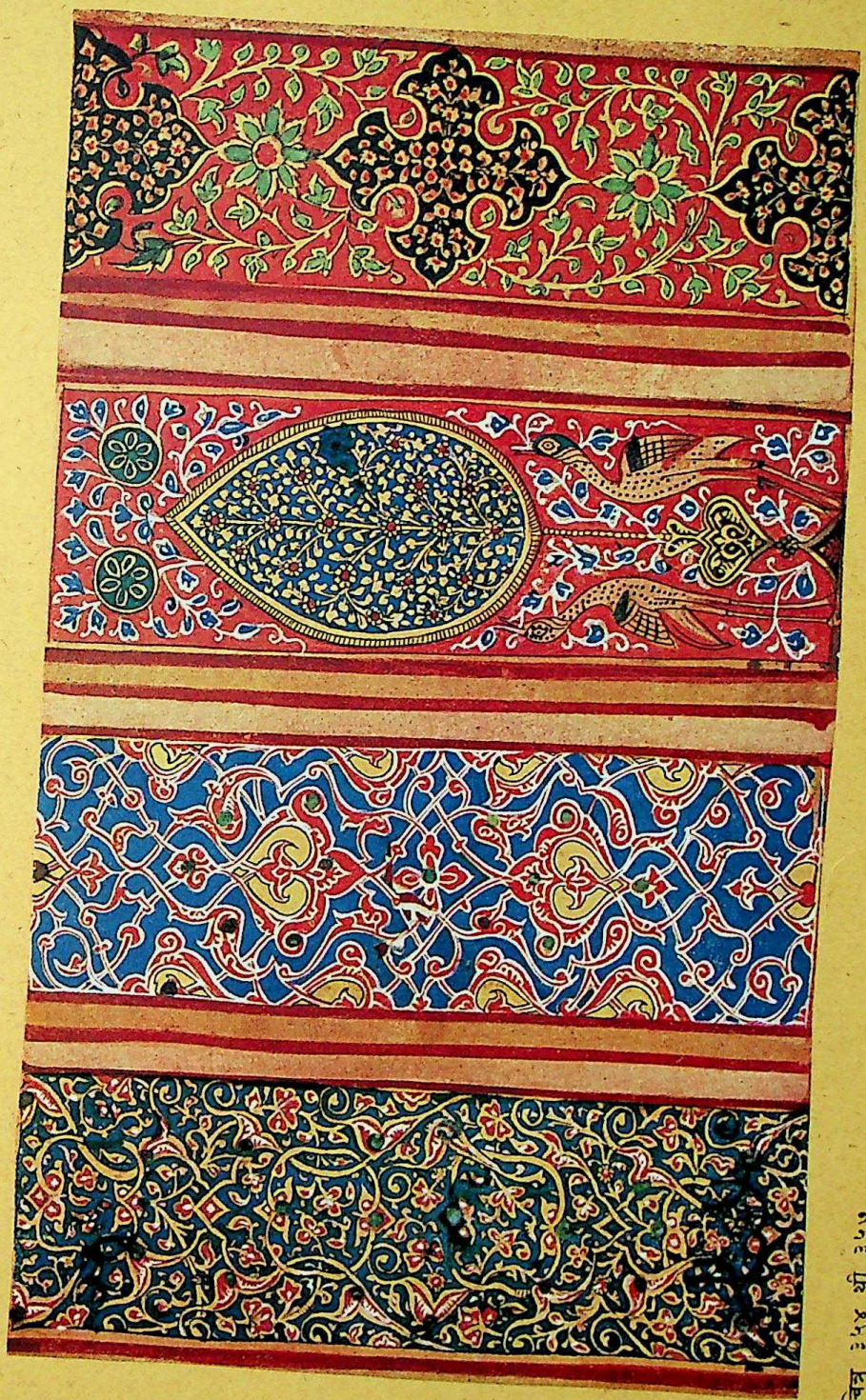

Fig. 354 to 357

चित्र ३५४ थी ३५७

Fig. 358 to 362

चित्र ३५८ थी ३६२

Fig. 363 to 366

चित्र ३६३ थी ३६६

holy order. In the lower portion the child is in the care of nuns (four nuns being shown to indicate the entire community). He is in his cradle, which has a back and swings in a frame, much like cradle is in wealthy homes of Gujarāt today.

Plate LX

Fig. 250. DUA. 2, 8. Śakra reveres Mahāvīra's embryo.

The treatment is essentially the same as that in figure 28.

Plate LXa.

Fig. 251. DUA. 2, 57. Two scenes in one: (a) Pārśva's austerities; (b) Kamaṭha performing the five-fire penance.

The treatment of the upper portion is essentially the same as that in figure 193b. In the lower portion sits Kamaṭha amid five fires; the four wood fires flame about him; the sun, the fifth fire, is to the right of his head. He is dressed in a lower garment and scarf and wears a diadem, a costume which, ofcourse, differs from that of Jain monks, to whom Kamaṭha is a heretic. His long hair is bound in the style characteristic of Hindu ascetics in this school of painting. Opposite to him in the lower portion is Prince Pārśva on horseback and in the upper portion stands a servant, who has split the wood by Pārśva's command. At the right of the Kamaṭha is the log itself, from which emerges the serpent.

Plate LXI

Fig. 252. KVB. 1, 78. The courtesan Kośā and the king's charioteer. The king of Pāṭaliputra give this courtesan Kośā to a charioteer. Kośā continually praised Sthūlabhadra, and the charioteer, who thinking to win her admiration, exhibited his skill at archery by sitting down in a garden and piercing a cluster of mangoes with an arrow; then he shot a second arrow into the end of the second, a fourth into the end of the third, and continued until he was able to hand Kośā the mangoes without leaving his seat. But Kośā showed equal skill in dancing. She heaped up mustard seed on the floor, put a needle in the heap and covered it with flower petals, and then danced on the heap without scattering the seeds or hurting her feet on the needle. The charioteer was greatly pleased and promised Kośā any reward that he could give. But Kośā replied, at her exhibition was nothing to wonder at, since it was merely display of skill acquired by practice, but Sthūlabhadra's deed was of a different sort, for he had subdued the passions. Upon this the charioteer adopted the Jain faith and Kośā became a nun.

At the extreme right is a mango tree, the top leaning over to balance the composition. At the left is the charioteer, who is standing, and shooting his bow.

Between him and the tree is Kośā dancing, and below her right foot is the heap of mustard seeds and the needle, which in the story was covered with flower petals but here is clearly visible. Below the left foot of the cherioteer is a peacock.

Fig. 253. KVB. 1, 78. Two scenes in one: (a) Sthūlabhadra as a lion in a cave, with his sisters; (b) Sthūlabhadra's sisters before Bhadrabāhu.

In the upper portion is Sthūlabhadra as a lion, meant to be in a cave-notice the curled tail. Before him stand two nuns, who typify all seven sisters. In the lower register are two nuns asking Bhadrabāhu where is to be found Sthūlabhadra. In the margin at the extreme left is a monk seated in the upper portion and in the lower portion a dancer; these probably represent Sthūlabhadra and the courtesan Kośā.

Fig. 254. KVB. 1, 76. Jaṃbukumāra and his eight wives. In the upper portion at the extreme left is Jaṃbukumāra seated opposite to his two wives who are also seated, in the middle portion and in the lower portion three three wives of Jaṃbukumāra are also seated.

The treatment is essentially the same as that in figure 226.

Plate LXII

Fig. 255. KVB. 1, 79. Two scenes in one: (a) Vajra preaches; (b) Vajra making Vidyāpaṭa.

In the upper portion at the extreme left Vajra is seated on a *Bhadrāsana*, and seated opposite to him are three laymen and one nun; who are listening to the lecture given by Vajrasvāmī. Between Vajrasvāmī and them is represented sthāpanāchārya. In the lower portion at the extreme right stands Vajrasvāmī making Vidyāpaṭa by his spirititual strength, Vidyāpaṭa is represented on the extreme left.

Fig. 256. KVB. 1, 81. The twelve years' famine and the abstinence from food by the Jaina monks. It is related that once Vajrasvāmī, being aware of the impending famine which was to last for twelve years, told his disciple Vajrasena that the prosperous days would only return when they received alms of rice costing a lac. Vajrasena left the place, but Vajrasvāmī remained there. The monks unable to get grain satisfied their hunger by vidyāpiṇḍa (magical food) brought by Vajrasvāmī. But, after some time, disgusted at this pase method of supporting their bodies, the monks along with Vajrasvāmī proceeded Rathāvarta, and abstaining from food gave up their lives.

In the meanwhile, Vajrasena reached Sopārā where he was offered by Iśvarā, the wife of Jinadatta, cooked food costing a lac. As predicted by Vajrasvāmī, prosperity returned the very next day.

Fig. 367 to 370

चित्र ३६७ थी ३७०

চিত্র ৩৭১

Fig. 371

Plate LXXXVI

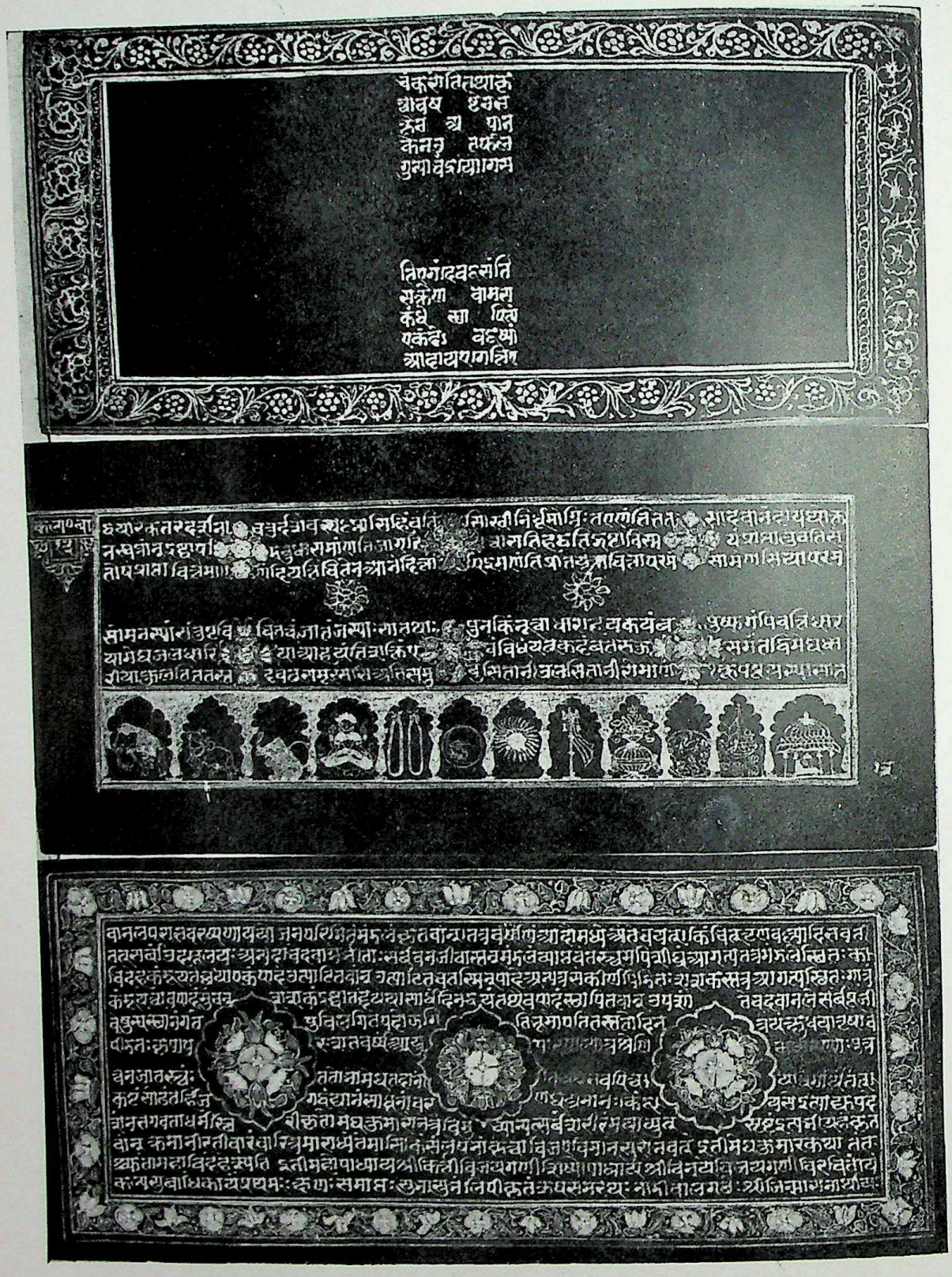

Fig. 372 to 374

चित्र ३७२ थी ३७४

Fig. 375

Plate LXXXVIII

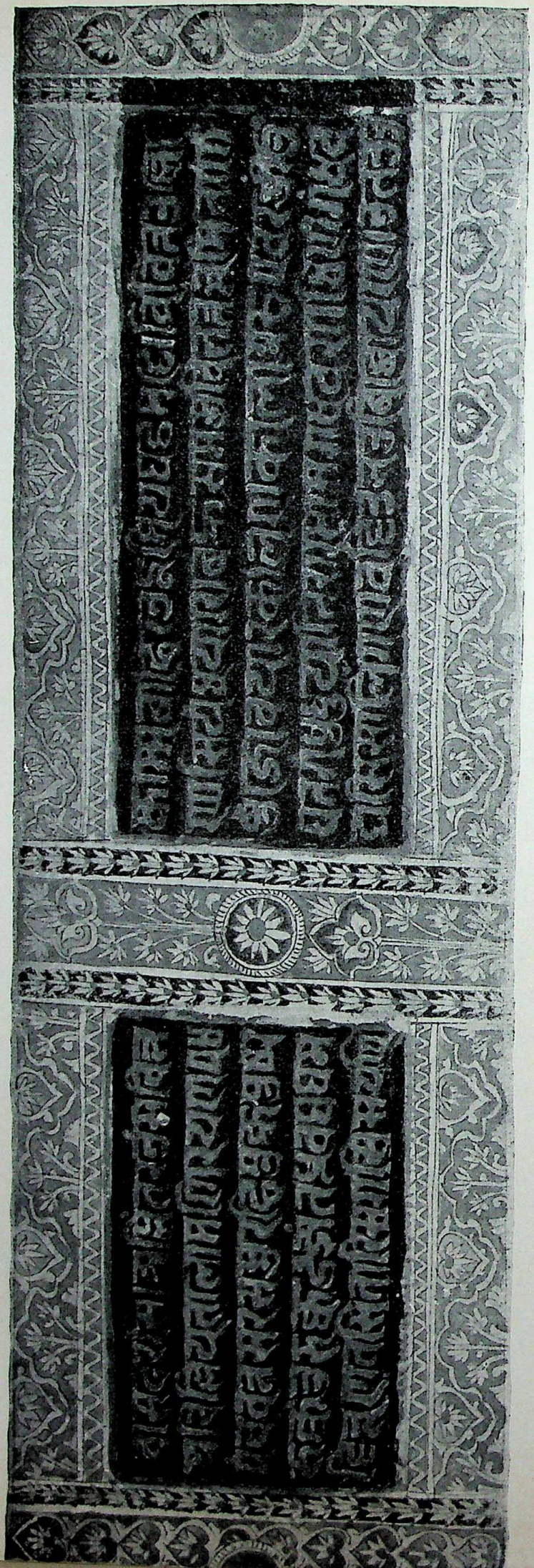

Fig. 376

Fig. 377

Plate XC

Fig. 378

Three incidents from the above story are depicted in the picture. In the central panel, Vajrasvāmī, seated on the left seems to be offering the magical food out of a large bowl to two Jain Monks. In the top panel, three Jain monks standing in *kāyotsarga* pose are performing penance with a view to giving up their lives. In the bottom panel, to the left, Īśvarā is seen taking out food from a plate which she is offering to two Jain monks one of whom is Vajrasena.

Fig. 257. KVB. 1, 91. The pictorial representation of one of the monastic rules.

In the upper panel, is painted the figure of a woman. It indicates that a Jain *sādhu* should not live in a building painted with the figures of women. In the lower panel, a Jain śrāvaka is offering food to a monk. Three utensils are seen piled on a stove, perhaps the miniature conveys the idea that a Jain *sādhu* should not accept food fresh from the oven.

Plate LXIII

Fig. 258. HVB. 1, 3. Brāhmaṇī Devānandā and her fourteen dreams. The entire folio is represented in the same size in colours. The page is decorated with borders of cartouches and palmates.

The painting is divided into three panels. In the top panels, and also a little below, are represented the fourteen dreams. Devānandā is lying on a golden couch spread with a coverlet decorated with arabesque. She wears the *cholī, sārī,* and ornaments; her lips are painted red. On the right stands a woman holding a piece of cloth. On the floor may be seen a brazier, a box, a spouted vessel and a cup.

Plate LXIV

Fig. 259. HVB. 1, 73. Indra holding umbrellas over Āryaharma, On the top right is seen a Jain teacher with a disciple blessing Āryadharma who is seated with folded hands; on the left stands four-handed Indra holding an umbrella; in the foreground may be seen two men, two women and two Jain monks offering their respects to Āryadharma.

Fig. 260. KVB. 1, 84. Writing of the sacred books. The picture depicts the writing of the Jain canons under the supervision of Devarddhigaṇi Kṣamāśramaṇa, in 453 A. D.

Two incidents are depicted. In the upper panel, on the left, is seated Devarddhi writing on a palm-leaf. On the right are seated two Jain monks and laymen. In the lower panel, on the left Devarddhi is correcting the manuscript; on the right, is seated a disciple holding the inkpot.

Plate XC

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Fig. 261, HVB. 1, 86. The four Saṅghas offering prayer at the *Nirvāṇa* of Mahāvīra. In the panels beginning at the top, there are six gods, six goddesses, five monks, five nuns, five laymen and five lay-women.

The painting illustrated the costume of the 15th century.

Plate LXV

Fig. 262. KSM. 57. Navanidhāna. From the time when Mahāvīra was brought into the Jñātri family, the servants of Vaiśramaṇa (Kubera, god of wealth) brought to Siddhārtha's palace treasure which had been buried in all sorts of places and forgotten. All the gold, silver, corn, seraglio, arms, subjects, glory of the Jñātris all increased. The consequence Mahāvīra's parents decided to name him Vardhamāna.

In the painting appear nine gods of wealth (*navanidhāna*), symbolizing the prosperity of Siddhārtha and his clan. They are seated in three rows, of three.

Fig. 263. KSM. 78. Two scenes in one: (a) Pārśva's descent from the heaven; (b) Indra reveres Pārśva's embryo. (a) The treatment is essentially similar to that of our figure 19, (b) The treatment is closely analogous to the treatment of our fig. 28.

Plate LXVI

Fig. 264. HVB. 1, 60. Two scenes in one: (a) Ṛṣabha invents pottery; (b) Ṛṣabha anointed the first king. In the lower portion Ṛṣabhadeva, clad in a *dhotī*, *chādar*, ornaments and *Mukuṭa*, with a halo round his head, is seated on the throne, holding a piece of cloth in his left hand. On the right stands a man and a woman, holding in lotus leaves the sacred water for the consecration of the king. In the upper portion, on the left, is seen Ṛṣabha on an elephant holding an earthen pot in his left hand. On the right a man also holding a pot. The episode represents the origin of the potter's art, given to the world by Ṛṣabha. The elephant is beautifully decorated and carries a golden howdah. The fluttering chādar of Ṛṣabha indicates that the elephant is in motion. In the top right corner may be seen the decorative representation of clouds.

Colours: Red, lake, gold, ultramarine, purple, green and grey.

Plate LXVIa.

Fig. 265. HVB. 1, 60. Fight between Bharata and Bāhubali.

The story goes that once Bharata and Bāhubali fought a battle which lasted for twelve years. Indra, with a view to stopping this fratricidal war, suggested to duel by means of stern glances, of fists, of the exchange of harsh

Fig. 379

Fig. 380

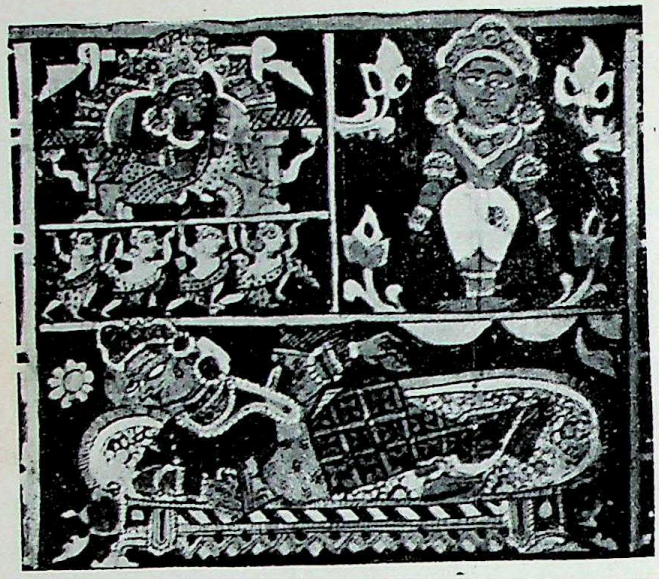


Fig. 381

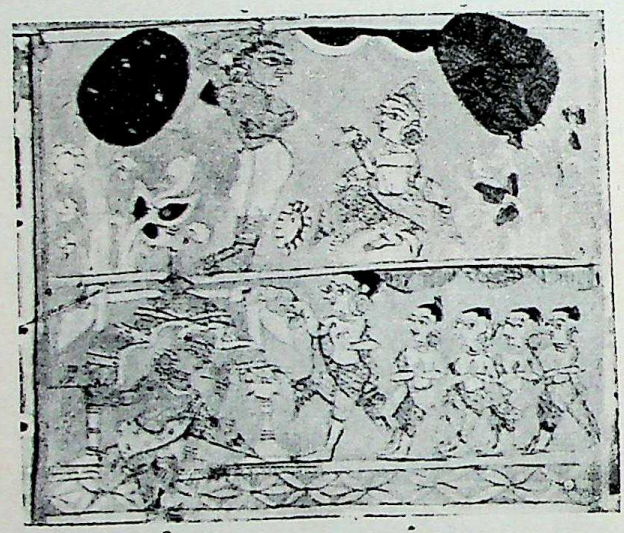


Fig. 382

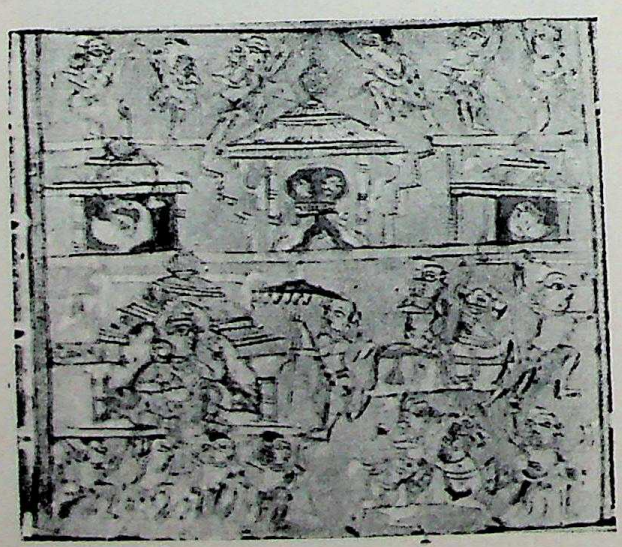
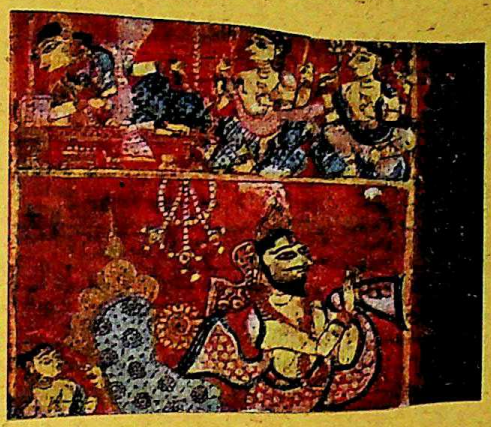


Fig. 383

Fig. 384 to 390



चित्र ३९१ . Fig. 391

चित्र ३९२ Fig. 392

चित्र ३९३ Fig. 393

चित्र ३९४ Fig. 394

Fig. 395 चित्र ३९५

Fig. 396

चित्र ३९६

Fig. 397

चित्र ३९७

words, and of staves. The story concludes by saying that, disgusted at the fratricidal war, Bāhubali turned a monk.

In the painting there are four panels. In the first panel, the duels by casting stern glances and indulging in harsh words are depicted; in the second (panel), fighting with fists and staves; in the third panel, the duel with the fists continues, and Bāhubali is shown having thrown off his crown and holding his hair; in the fourth panel, on the left, Bāhubali is standing in the *Kāyotsarga* pose in between the two trees; the hardship of the penance is indicated by the insects creeping over his body and birds perched on his shoulders; on the right stand his two sisters, Brāhmī and Sundarī, in front of a group of three trees.

Colours: red, blue, green, brown, gold, lake and white.

Plate LXVII

Fig. 266. KSM. 8. Śakra on throne, with his court.

The treatment is essentially the same as that in figure 51.

In this painting the Śakra is seated on the throne, in the middle; to the left and right his eight queens are seated; four on each side.

Plate LXVIII

Fig. 267. KSM. 9. Dancing postures of thirty two kinds. (*Batrisabaddha nṛtya*). In the middle of the painting in four panels are represented thirty two dancing girls in different poses. At the left margin in the upper portion is a drummer and in the lower portion is a trumpeter. In the right margin, in the upper portion is a drummer and in the lower portion is a lute player and floutist.

This painting is unique among thousands I have seen in KS manuscripts.

Plate LXIX

Fig. 268. KVB. 1, 16. The fourteen lucky dreams. For the names of fourteen dreams please see the description of figure 17.

Plate LXIXa.

Fig. 269. Mahāvīra's austerities. In the middle stands Mahāvīra in strict meditation. Saṃgamaka made 20 attacks upon Mahāvīra mediation. This god, hearing Śakra praise Mahāvīra for fortitude in meditation, sets out to interrupt it; and attacks him with a dust storm, ants, gnats, *ghṛtelikā*, scorpions, mongeese, snakes, mice, with an elephant, a she-elephant, a demon, a tiger, with attempt by his father and mother to dissuade him from the quest, with a vessel of food at his feet, fire at his feet, an outcast who set cages of birds over Mahāvīra's

body to peck it, a burning wind, a *kālachakra* weapon; then with attractive temptations, such as the music of the birds. He tells Mahāvīra he is a god who has been tempting him and he now offers heaven as a reward; finally he shows beautiful women. The trials last six months, but Mahāvīra stands unheeding. When Mahāvīra finishes his mediation and goes to break his fast, Saṃgamaka interferes by having improper food offered.

Above Mahāvīra are seems two deer and each side stands a man with a lute in his hand on either side of Mahāvīra are represented some of the 20 attacks by Saṃgamaka.

Plate LXX

Fig. 270. KSM, 87. Twenty Tīrthankaras. Between the stories of Ariṣṭanemi, the twenty-second Tīrthankara, and of Ṛṣabha, the first Tīrthankara, the KS gives the name of the 20 other Tīrthankaras, going backward from Nemi to Ṛṣabha, and tells us the length of time elapsing between the appearance of the Tīrthankaras, but omits their stories.

At the top of this painting, over each of the ten Tīrthankaras in the upper row, is the spire of his shrine.

The names of the twenty Tīrthankaras, are: (2) Ajitanātha, (3) Sambhavanātha, (4) Abhinandanasvāmi, (5) Sumatinātha, (6) Padmaprabhu, (7) Supārśvanātha, (8) Chandraprabhu, (9) Suvidhinātha, (10) Śitalanātha, (11) Śreyamsanātha, (12) Vāsupūjyasvāmi, (13) Vimalanātha, (14) Anantanātha (15) Dharmanātha (16) Śāntinātha, (17) Kunthunātha, (18) Aranātha, (19) Mallinātha, (20) Munisuvratasvāmi and (21) Naminātha.

Plate LXXI

Fig. 271. KSM. 96. Bharata worshipping the wheel of empire (*chakraratna*). Ṛṣabha's son Bharata the first Chakravartin (universal ruler) is on his tour of conquest. The usual procedure was for him to follow the wheel (jewel) of empire (*chakra*) until it stopped.

In the painting, at the left, is the wheel of empire, opposite it stands chakravartin worshipping the wheel. Behind chakravartin stand two chowri-bearers; at the right of the painting.

Fig. 272. KSM. 111. A forest. In the upper portion clouds are seems in the sky. In the lower portion there are two running deer, five trees and four mountain peaks.

The artist has used Vermilion, black and gold colours.

This is the first pure forest landscape that I have seen in early Western Indian miniature.

Plate LXXII

Fig. 273. KVB. 2, 63. Ariṣṭanemi riding to the bridal pavilion. This full page illustration gives an idea of the importance which this scene holds for the Jains; it is one of the best-loved episodes in all Jain hagiography. In the centre, Nemināṭha, wearing a pink *dhotī,* a yellow *dupaṭṭā, mukuṭa,* and ornaments and holding a cocoanut in both hands, is seated on an elephant proceeding to the left. The procession is accompanied by armoured horses and chariots carrying the relatives and officers. There are also a number of musicians and a dancer accompanying the procession. On the left is Rajimatī, the intended bride of Nemināṭha, in bridal attire seated in a furnished room looking at her face in the mirror; she is attended by two women.

Colours: Ultramarine background; the figure painted in gold, red, pink, black and white.

Plate LXXIII

Fig. 274–275. HVB. 1, 1–87. Fig. 274. Mahāvīra in the Puṣpottara heaven. The treatment is essentially the same as that in figure 1.

Fig. 275. The colophon says that in Vikrama Samvat 1522 (A. D. 1465), on Friday, the second day of the bright half of the month of Bhādra, when Huseyn Shāh was ruling over Yavanapur (modern Jaunpur, U. P.), Harsini Śrāvikā, the daughter of the Sādhu Sahasarāja and the wife of Sanghvī Kālidāsa, of the Śrimālī community, together with her son Dharmadāsa, had written this manuscript of the Kalpasūtra and it was revised by Kamalasaṃyama Upādhyāya, by the order of Jinachandra Sūri, Paṭṭadhara of Jinabhadra Sūri, the head of Kharataragachchha.

The borders of Nos. 274–275 are decorated with sprays, floral meanders, decorative flowers and zig-zags.

Plate LXXIV

Fig. 276–277. KVB. 1. First and last page.

Fig. 276. Mahāvīra in the Puṣpottara heaven.

The treatment is essentially the same as that in figure 1.

Fig. 277. The colophon says that there were Durmatā, the daughter of the Mantriśvara Haridāsa and his wife Mālhanadevi. This Haridāsa was the son of the prime minister Kāla and his wife Rāju of the Prāgvāṭa community,

at Maṇḍapadurga (Modern Māndū) in Mālawa Janapada. There is another Jain named Jinadāsa (colophon ends here).

Plate LXXV.

Fig. 278. SMN. 4, 10. Śakra on throne, with 32 dancing figures.

In the centre, Śakra is seated on *Bhadrāsana.* He has four arms, with *Ankuśa,* and *Vajra* as usual. Round behind him in all three panels and on both the margins are represented 32 dancers in different poses.

Similar subjects appear in our figure 267, but in a different style.

Plate LXXVI

Fig. 279–284. HVB. 2. Decorative margins depict dancing figures; the figures are crude and of most inferior workmanship.

Plate LXXVII

Fig. 285. HVB. 2. The eight auspicious objects and lozenges within compartments.

Fig. 286. HVB. A row of elephants uprooting plants.

Fig. 287. KVB. 2, 17. Goddess Śrī.

The treatment is essentially the same as that in figure 62.

Fig. 288. KVB. 2, 7. Śakra reveres Mahāvīra's embryo.

The treatment is essentially the same as that in figure 28.

Plate LXXVIII

Fig. 289. DV. 86. The former lives of Chaṇḍakauśika and his attack on Mahāvīra. On his way from Morāka to Śvetāmbī Mahāvīra was advised by some cowherds to avoid the direct road, because it ran through a forest where there lived a fierce serpent whose very look was poisonous (*dṛṣṭiviṣa*). Mahāvīra, however, was aware of the serpent's previous existences, and saw that it had lived through a number of existences as a fierce-tempered and violent creature, in the last of which he had been born as an ascetic of the Kauśika family, whose evil ways had won him the name Chaṇḍakauśika, "Fierce Kauśika." But Mahāvīra percieved that the serpent was now ready for awakening. He entered the forest, which was bare and desolate, full of dried up and twisted trees, piles of dead leaves and ant hills and came to an old hut of leaves. There he began to Meditate. The serpent saw him, and sent forth his deadliest looks and most fatal breath, but they had no effect. He then bit the master's feet, but again without result; all his poison was as nectar. Then the master spoke, "Awake,

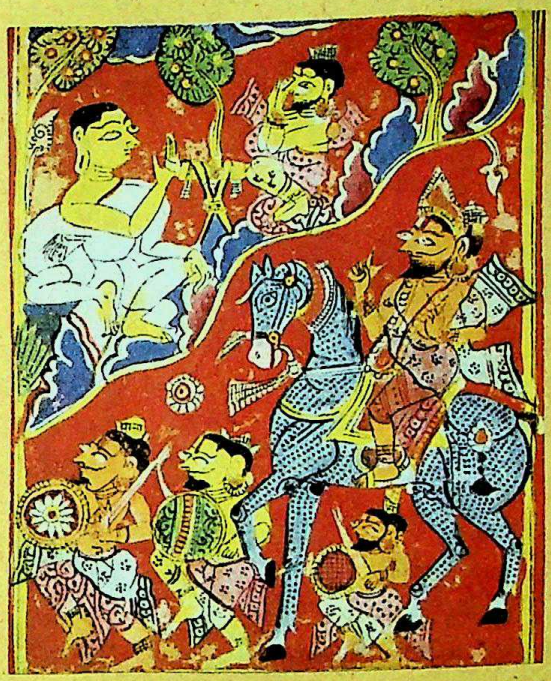


Fig. 398 चित्र ३९८

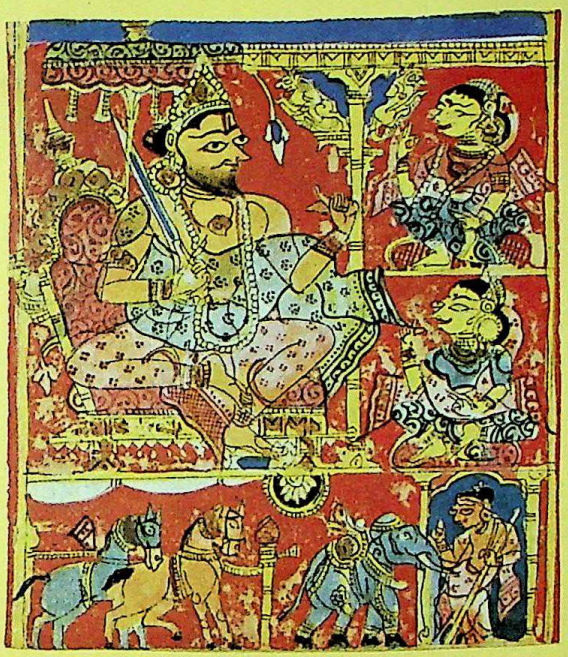


Fig. 399 चित्र ३९९

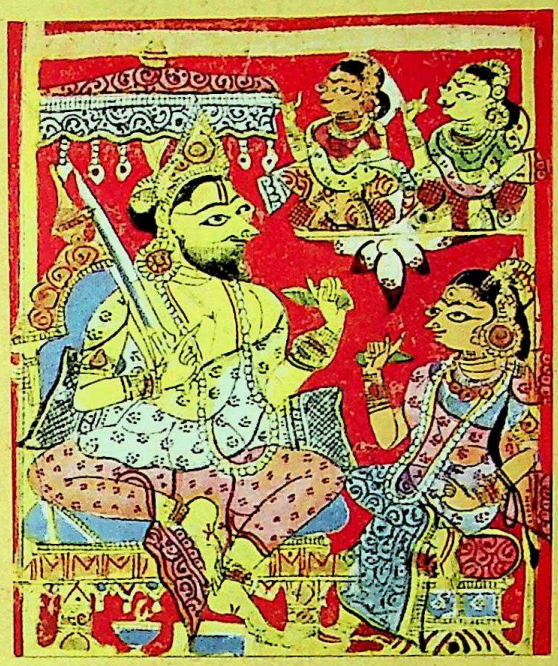


Fig. 400 চিত্র ৪০০

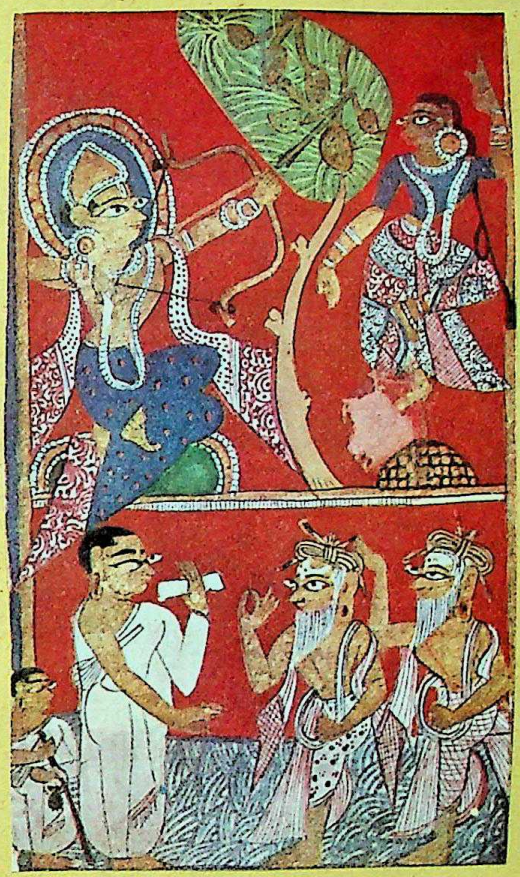


Fig. 401 চিত্র ৪০১

Fig. 402

चित्र ४०२

চিত্র ৪০৩

Fig. 403

awake!" At these words the serpent recalled its previous existences and repented. Immediately it rerounced violence. Soon the cowherds came and great was their astonishment. Presently along came some vendors of ghee (melted and clarified butter) and they dropped ghee on the serpent. Ants, attracted by the odour, came to eat it. The serpent never moved and when the ants had finished with him, he looked like a sieve (*titau*). After a fortnight's agony the serpent died and went to heaven.

The left-hand panel is in four sections, the upper two contain horseman advancing in ranks in the same direction; the third panel contains two horsemen with bows drawn mounted on rearing horses facing each other, at the feet of one of the horses is a dog pursuing a hare; the bottom panel contains a bathing scene showing four men at a ghat (bathing steps). The right-hand panel is also in four sections: the upper section shows two cavalrymen and one foot-soldier; in the second, two horsemen with drawn bows face each other, the third also shows two horsemen with drawn bows facing each other, their horses are rearing, and there are hares in the foliage at the horse's feet; the bottom section shows four men at a bathing ghat. These scenes, all executed in a Persian manner, have nothing to do with the text. The top margin contains six advancing elephants in two sets of three facing one another; on each elephant is a soldier with a spear. The bottom margin has two horsemen and a foot-soldier advancing towards three approaching horsemen who carry drawn bows. The figures in the top and bottom margins are all executed in the early Western Indian manner.

The two paintings in the centre of the page deal with the story of the serpent Chaṇḍakauśika. The scene on the right shows the serpent attacking Mahāvīra and dying. The scene on the left illustrates the previous existences of the serpent. The account opens with the soul of the future serpent Chaṇḍakauśika as a Jain monk who, while carelessly going on his round, trod upon a frog and killed it. Reminded of this sin by his disciple he flew into a temper and ran to attack him, but in doing so he dashed against a pillar and died. He was then born as a god and afterwards came to the earth, under the name of Chaṇḍakauśika, as the head of five hundred hermits. He was a very temperamental man who lost his temper at the sight of people plucking flowers and fruits from the hermitage garden. One day he ran after some princes while they were plucking fruits, fell into the well and died. Later he was born as a serpent and began to live in his former hermitage. Mahāvīra, on reaching his hermitage, began to meditate.

On the left side, in the upper panel, Chaṇḍakauśika is seen treading on a frog, his attack on his disciple and the pillar against which he dashed himself are also represented. In the lower panel Chṇḍakauśika is shown as a god riding

in his heavenly chariot; his fall from heaven and his transformation into a snake are also shown. Mahāvīra is standing near Chaṇḍakauśika's hole in *kāyotsarga-mudrā* with the serpent entwining itself round his body.

Colours: Red, ultramarine, yellow, gold, purple, silver, grey, green, black, brown, white etc.

Plate LXXIX

Fig. 290–306. HVB. 2. Decorative borders from the Kalpasūtra.

(290) A decorative festoon facing upward decorated with palmates and flowers.

(291) Square lozenges decorated with a complex maze of flowers and leaves.

(292) A chain of onion-shaped shapes filled with flowers.

(293) Cartouches alternating with square lozenges decorated with flowers and leaves.

(294) Chequers and lozenges decorated with flowers.

(295) Chains of scalloped circles filled with floral designs.

(296) A double festoon decorated with the palmate honeysuckle.

(297) A chain of rosettes joined with vertically placed double lozenges.

(298) Hearts and lozenges decorated with palmates.

(299) Guilloche.

(300) A festoon, facing upward, decorated with hearts, palmates and lilies.

(301) A chain of hearts decorated with palmates.

(302) Stepped squares.

(303) A lotus meander decorated with flowers and geese.

(304) A pattern adopted from room hangings.

(305) Flowers with bifurcated twigs.

(306) A chain of garland-bearers.

Fig. 307–321. HVB. 2. Decorative borders from the Kalpasūtra.

(307) Five lucky dreams, out of fourteen. (308) Six lucky dreams, out of fourteen.

(309–310) Rows of geese.

(311–312) Rows of galloping and trotting horses.

(313) Elephants, horses and lozenges. (314) A row of running elephants.

(315) Pairs of elephants fighting under trefoil arches.

(316-317) Rows of stately elephants.

(318) The Maltese-cross alternating with rosettes.

Fig. 404

चित्र ४०४

Fig. 405

চিত্র ৪০৫

Fig. 406

चित्र ४०६

Fig. 407

চিত্র ৪০৬

Fig. 408

চিত্র ৪০৮

Fig. 409 চিত্র ৪০৯

(319) Peculiarly shaped square rosettes decorated with flowers.

(320) An Arabesque.

(321) Two chains of circles with rosettes on a flowered ground.

Plate LXXX

Fig. 322–337. HVB. 2. Decorative borders from the Kalpasūtra.

(322) A flowered diaper.

(323) A lotus meander decorated with the figures of geese.

(324) A chain of vertical lozenges decorated with rosettes.

(325) A pair of geese under scalloped arches.

(326) Sunflowers alternating with geese.

(327) Lozenges decorated with the sunflower.

(328) Lotus sprays.

(329) A sunflower diaper.

(330) Curiously shaped lozenges flanked with sunflowers.

(331) Compartments with lozenges filled with rosettes.

(332) A floral diaper.

(333) Lozenges alternating with chinese frets.

(334) Lozenges alternating with circles decorated with rosettes.

(335–336) A chain of axe-head-shaped compartments decorated with flowers.

(337) A floral meander.

Fig. 338–353. HVB. 2. Decorative borders from the *Kalpasūtra.*

(338) A floral meander. (339) A double floral meander. (340) Superimposed floral sprays. (341) A meander decorated with sprays and leaves. (342) A floral meander. (343) Super imposed flowering plants. (344) Flowering plants connected with heart-shaped compartments. (345) Super imposed palmates. (346) A floral meander. (347) Stylized arrow-head shaped flowers. (348) A rosette diaper. (349) Stepped squares decorated with rosettes. (350) An onien shaped diaper. (351) A lozenge diaper filled with rosettes. (352) A chain of maltese crosses. (353) A lotus meander.

Plate LXXXI

Fig. 354–357. SMN. 4. Decorative panels taken from stray leaves from the *Kalpasūtra.* Beginning at the left:

(354) An arabesque with flowers and leaves. (355) A geometrical design.

(356) A flowered plant with a pair of geese. (357) An arabesque with flowers and leaves.

Plate LXXXII

Fig. 358–362. DV. Illustrations from the Kalpasūtra. Beginning at the left: (358) The Pūrṇakalaśa decorated with two dancing figures. (359) A woman riding a fabulous horse made entirely from the figures of women (*nārīaśva*). (360) *Nārīkuñjara:* an elephant made from the figures of women ridden by a king; the driver, the standard-bearer and the attendant are all women. At the bottom two men are taking exercise. (361) At the centre left is the complete page of the Kalpasūtra on which the artist has painted *Nārīaśva, Nārīkuñjara* and *Nārīśakaṭa* in the margins and borders. (362) At the bottom left is Narīśakaṭa: a cart entirely made from the figures of women.

Plate LXXXIII

Fig. 363–366. DV. 127. Figures of female dancers in various poses.

(363) Top section: Both hands are turned to the left while the face is to the right; the legs are raised in a dancing pose; she wears a scarf, bodice, *sārī, paṭkā* and ornaments; there is a flowered background. (364) Bottom section: The right hand is in *vitarka-mudrā;* the left is raised over the head; the face is turned to the left; the left leg is bent and raised; the dress and ornaments are similar to those figure 363; there is a flowered background. (365) Top section: The right hand holds some ornaments; the left hand is in *vitarka mudrā;* the left leg is slightly raised; she wears a scarf, a half-sleeved bodice, sarī and ornaments; she has a painted coiffure; there is a flowered background.

(366) Bottom section: She holds a *vīṇā* in the right hand; the left hand is in the *vitarka-mudrā;* her face is averted to the right; the right leg is bent and raised; she wears a scarf, bodice, *sārī, paṭkā* and ornaments; she has a plaited coiffure.

Plate LXXXIV

Fig. 367–370. SMN. 4. Decorative panels taken from stray leaves from the *Kalpasūtra.* Beginning at the left:

(367a) The treatment is essentially the same as in our fig. No. 363.

(367b) The treatment is essentially the same as in our fig. No. 364.

(368) The panel is executed in five sections : In the first section two men are seated on a *bhadrāsana* which is supported by nine men. At the top in both corners a soldier is standing on one foot with a sword. Seven horses are represented at the bottom. In the second section a king is seated on a swing; two

Fig. 410

চিত্র ৪১০

Fig. 411 चित्र ४११

Fig. 412 चित्र ४१२

Fig. 413 চিত্র ৪১৩

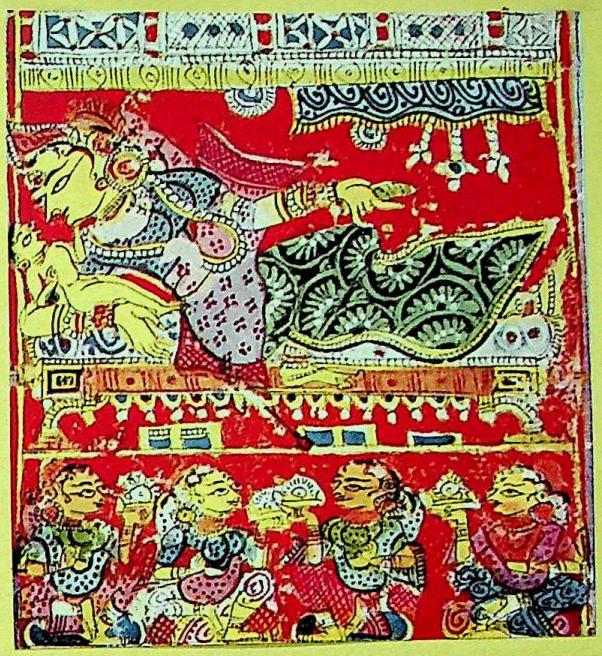


Fig. 414 चित्र ४१४

Fig. 415

चित्र ४१५

female servants are in attendance. In the third section four men are seated. In the fourth section a man is seated on the left with a full vase in his raised left hand, opposite him, three dancers are dancing. In the fifth section a king is seated in the middle, four male attendants are in the four corners.

(369) The panel is executed in five sections: In the first section six Persian soldiers are standing on the city wall with different flags in their hands. In the second section two foot-soldiers are fighting, sword in hand. In the third section two flowering plants are executed with flowers and leaves. In the fourth section a pair of *sārasas* are standing with two child-*sārasas*. In the fifth section another pair of *sārasas* is shown with one child-*sāras*.

(370) The panel is divided into three sections: At the top two dancing ladies are seen; in the middle section there is a beautiful flower; at the bottom there are also two dancing ladies.

Plate LXXXV

Fig. 371. DV. 187. The last page of the *Kalpasūtra*. The colophon says that this manuscript was written at *Gañdhāra* (near Cambay), by Āsāka, the son of the minister Devā and his wife Devaladey, of the Prāgwāṭa community. The borders and panels are decorated with decorative flowers and stepped squares.

Plate LXXXVI

Fig. 372-374. KVP. 3. Three pages from the Kalpasubodhikā written in silver ink. There is a blank space left for pictures.

(372) A page with floral meanders, painted in silver ink. (373) A page written in silver ink and twelve out of fourteen dreams painted in gold ink. (374) A complete page written in silver ink, with borders panels and central space painted in colours, silver and gold.

Plate LXXXVII

Fig. 375. HVB. 2. A page from the *Kalpasūtra,* decorated with borders; floral meanders, panels of floral designs and pairs of parrots are painted.

Plate LXXXVIII

Fig. 376. HVB. 2. A page from the *Kalpasūtra,* decorated with floral meanders and Lotus panels.

Plate IXC

Fig. 377. HVB. 2. A page from the KS. Decorated with borders of fourteen

lucky dreams and eight auspicious objects (*aṣṭamangala*). Both the panels are decorated with floral designs and the middle panel is decorated with two *kinnaras*.

Plate XC

Fig. 378. HVB. 2. A page from the KS. Decorated with borders of garland bearers. Both the panels are decorated with lotuses and the middle panel represents four auspicious objects, out of eight.

The text of the above four pages is written in gold ink.

Plate XCI

Fig. 379. JMD. Two scenes in one: (a) Assault of the cowherd upon Mahāvīra; (b) Mahāvīra gives away his half garment to the Brahmaṇa Soma.

(a) On plucking out his hair, Mahāvīra first gave half of his only garment to a Brahmaṇa Soma, and then, in the evening, fell into a state meditation (*pratimā*) near a village named Kurmāra. At that time a cowherd came along driving his bulls and left them grazing near Mahāvīra, while he himself went into the village to milk his cows. The bulls wandered into the forest and when the cowherd returned he could not find them, he spent the night searching for them. Meanwhile the bulls came back to Mahāvīra and lay down near him contentedly chewing the cud. After some time the cowherd came up and when he saw the bulls there he at once jumped to the conclusion that Mahāvīra meant to steal them. In a rage he took up a bull's binding thong to strike the lord.

In our painting Mahāvīra stands motionless in mediation, his eyes fixed on the tip of his nose (*nāsāgranyastanayana*), his arms hanging down (*pralambitabhujadvaya*). On the left side is a tree and the bulls; on the right the cowherd with the stick upraised to strike Mahāvīra.

(b) A similar subject is treated in figure 36a.

Fig. 380. JMD. Three scenes in one: (a) Kamaṭha performing the five-fire penance, (b) Pārśva in the initiation palanquin; (c) Pārśva's birth.

(a) The treatment is essentially similar to that in our figure 251b. (b) The treatment is essentially similar to that in our figure 94b. (c) The treatment is essentially similar to that in our figure 38.

Plate XCII

Fig. 381. JMD. Three scenes in one: Beginning at the left: (a) Ariṣṭanemi in the initiation palanquin, (b) Ariṣṭanemi in the meditation Pose; (c) Ariṣṭanemi's birth.

(a) The treatment is essentially the same as that in figures 35 and 94b. (b) The

treatment is essentially the same as that in fgure 379a in the life of Mahāvīra. (c) The treatment is essentially the same as that in figure 40b.

Fig. 382 JMD. Two scenes in one: (a) Ṛṣabha plucks out his hair; (b) Ṛṣabha in the initiation palanquin.

(a) The treatment is essentially the same as that in figure 71. (b) The treatment is essentially the same as that in figure 35, in the life of Mahāvīra.

Fig. 383. JMD. Mahāvīra in the initiation palanquin.

The treatment is essentially the same as that in figure 35.

Plate XCIII

Fig. 384–390. JMD. Decorative borders of animals.

(384) A lotus meander decorated with the figures of bulls. (385) A lotus meander decorated with the figures of parrots and deer. (386) A meander decorated with elephants, a goose and a lion in a row. (387) A meander decorated with a lotus, geese, a parrot and an elephant in a row. (388) A meander decorated with parrots and geese. (389) A row of four pairs of geese. (390) A row of five elephants.

Plate XCIV

Fig. 391. FCZ. Two scenes in one: (a) Mahāvīra's birth and the god arrives. (b) Śakra does homage to Mahāvīra's embryo.

(a) The treatment is essentially the same as that in figure 30. (b) The treatment is essentially the same as that in figure 28.

Fig. 392. FCZ. Hariṇaigameṣin brings the embryo to queen Triśalā.

The treatment is essentially the same as that in figure 82.

Plate XCV

Fig. 393. FCZ. Ariṣṭanemi's birth.

The treatment is essentially the same as that in figure 40b.

Fig. 394. FCZ. The greater portion of the painting is rubbed; only the upper portions of the bodies of two standing males have escaped. They are on the right side.

Plate XCVI

Fig. 395. HGP. 2. A Sthavira.

The treatment is essentially the same as that in figure 103.

Plate XCVII

Fig. 396. HGP. 2. Ṛṣabhadatta Brāhmaṇa, and Brāhmaṇī Devānandā. The treatment is essentially the same as that in figure 98a.

Plate XCVIII

Fig. 397. HGP. 2, 4. Śakra. Colour reproduction of no. 116.

Plate IC

Fig. 398. SMN. 6, 2. Two scenes in one : (a) Guṇākarasūrī and Kālkakumāra; (b) Kālaka playing on horseback.

The lower section shows Kālaka going into the forest on horseback dressed in full attire with a diadem on his head. Kālakakumāra is preceded by two infantry soldiers and a third soldier walks at his side holding a sword and a shield.

The upper section shows Śri Guṇākarasūrī under a tree, with raised hand, preaching to Kālakakumāra. There is another tree above the *sthāpanāchārya* (the special devotional paraphernalia of Jain monks) and behind Kālakakumāra, there is also a third tree. Red and blue clouds are painted above the heads and round about Śri Guṇākarasūrī and Kālakakumāra. The trees shown in the illustration are similar to those found in palm-leaf miniatures of the 14th century.

Plate C

Fig. 399. SMN. 6, 23. King Sātavāhana with his two queens. The upper register shows King Sātavāhana seated upon a golden *sinhāsana* (throne) with a sword in his right hand and with his left hand raised. King Sātavāhana tells the two queens seated opposite him of the decision of Ārya Kālaka regarding *Paryuṣaṇāparva.*

The lower section shows two horses in joyous mood together with an elephant and a door-keeper near the entrance of the palace. The manuscripts of Kālakakathā have not so far yielded the subject matter of the illustration.

The dresses of King Sātavāhana and of the two queens in the illustration are fine specimens of the costumes of Gujarāt in the 15th century.

Plate CI

Fig. 400. SMN. 6, 1. King Vairisinha and Queen Surasundarī. King Vairisinha is seated on a golden throne, and appears to be talking with Queen Surasundarī who is seated opposite him. Above the head of Queen Surasundarī two women are seated at the right. They are all well dressed and wear rich ornaments. This illustration has been very well preserved.

Fig. 416

चित्र ४१६

Fig. 417 चित्र ४१७

Fig. 418 चित्र ४१८

Fig. 419 चित्र ४१९

Fig. 420

चित्र ४२०

Fig. 420

चित्र ४२०

Fig. 421

चित्र ४२१

Fig. 421

चित्र ४२१

Fig. 422

चित्र ४२२

Plate CII

Fig. 401. HVB. 1, 68. Two scenes in one: (a) Kośā dance; (b) An episode from the life of Āryasamita.

The story goes that Kośā, having obtained knowledge from Sthūalbhadra, was confronted by a chariot-maker who showed his marksmanship by shooting a bunch of mangoes in order to gain her favour. Kośā, in order to show him his place, performed a dance on a flower resting on the point of a needle.

In the upper section, on the left, is the chariot-maker dressed in a blue *dhotī* and a white patterned *dupaṭṭā*, aiming with his bow at a mango (palm ?) tree; on the right, Kośā is shown dancing on the point of a needle; she wears a richly patterned white *sārī*, blue bodice and ornaments.

In the lower section, an incident from the life of Āryasamita is represented. It is related that in the Ābhira country, on an island between the Kanhā and Bennā rivers, five hundred hermits lived; among them there was a hermit who could walk upon water. People were impressed by the supernatural attainment of this Brāhmin hermit, and looked down on the Jains. The Jains, in order to gain their lost influence invited Āryasamita who explained that walking upon the water was made possible by an ointment which the hermit applied to his feet. Hearing this, the Jain laymen invited the Brāhmin hermit to dinner, and, as is customary with the Hindus, washed his feet before dinner. After this, he went with the Jains to the river and tried to walk on the water, but he was unable to do it as the ointment which gave him the power to walk on the water had been washed off. In the meantime Āryasamita came there and threw some magical powder in the river which made its banks meet, thus enabling the Sūrī to go to the opposite bank. This feat impressed the hermits who accepted Jainism.

In this panel, on the left, stands Āryasamita clad in white with a disciple standing behind him; on the right stand two hermits with grey beards and matted locks, wondering at the miraculons feat of the Sūrī. The river is represented by a basket-work pattern.

Colours: Red, green, brown, gold, blue, grey and crimson lake.

Plate CIII

Fig. 402. KSM. The youthful Mahāvīra and the jealous god.

The treatment is essentially the same as that in figure 224a.

Plate CIV

Fig. 403. KSM. Pārśva in the Prāṇatakalpa heaven. Before being born, Pārśva, the twenty-third Tīrthankara, had lived for 20 *sagaropamas* in the

Prāṇatakalpa heaven. From thence, in the middle of the night when the moon was in conjunction with the asterism Viśākhā, he took the form of an embryo in the womb of Vāmā, wife of King Aśvasena of Banaras.

The painting shows the celestial palace with a four handed god and goddess. On both sides of the spire peacocks are seated. In the lower right hand corner flows the river Ganges. Water is indicated by many frequently crossed lines, and fish are also represented here.

Plate CV

Fig. 404. KSM. Two scenes in one: (a) King Aśvasena and Queen Vāmā in Banaras; (b) Kamaṭha performing the five-fire penance and Pārśva rescuing the snake.

(a) In the upper section, at the left, King Aśvasena and Queen Vāmādevi are seated. Around them, in the centre, the city wall of Banaras is represented; In the right hand corner flows the river Ganges and stand a deer and a tree. I think this deer may represent the Deer park (modern Sāranātha) near Banaras City.

(b) The treatment is closely analogous with our fig. 251b.

Plate CVI

Fig. 405. KSM. Pārśva's austerities. The main features of this representation are the same those in figures 193b and 251a, but in addition the painting shows a number of minor variations. Pārśva stands upright in the *kāyotsarga-mudrā*. Over Dharaṇa and Padmāvatī is a (*kukkuṭa*) cock. Sitting cross-legged at Pārśva's feet is a Dharaṇa, with elbows sticking out and hands back to back turned upright before him. Pārśva is surrounded by water, indicated by criss-crossed lines, rising to his neck. The representation of a Nāga with a human body and head and a snake's body behind, while a snake's head tops all, is a common iconographic type. I am inclined therefore, to think that the small human body is the human part of Dharaṇa's body, while the snake's head belonging to him appears above Pārśva.

Plate CVII

Fig. 406. SMN. 5, 1. Mahāvīra in the Puṣpottara heaven.

The treatment is essentially the same as that in our figure 1.

Plate CVIII

Fig. 407. SMN. 5, 2. A Sthavira.

The treatment is essentially the same as that in our figure 108.

Fig. 423 चित्र ४२३

Fig. 424 चित्र ४२४

Fig. 425

चित्र ४२५

Fig. 426

चित्र ४२६

Plate CIX

Fig. 408. SMN. 5, 20. Devānandā and the fourteen lucky dreams.
The treatment is essentially the same as that in our figure 98b.

Plate CX

Fig. 409. SMN. 5, 8. Śakra on the throne.
The treatment is essentially the same as that in our figure 116.

Plate CXI

Fig. 410. SMN. 5, 13. Śakra commands Hariṇaigameṣin.
The treatment is essentially the same as that in our figure 76.

Plate CXII

Fig. 411. HVB. 2. Triśalā and the fourteen lucky dreams.
The treasment is essentially the same as that in our figure 83.

Plate CXIII

Fig. 412. SMN. 5, 38. Siddhārtha listens to the expounding of the dreams.
The treatment is closely analogous to our figure 228.

Plate CXIV

Fig. 413. HVB. 2. Siddhārtha and Triśalā listen to the expounding of the dreams. The treatment is essentially the same as that in our figure 228.

Plate CXV

Fig. 414. HVB. 2. Two scenes in one: (a) Mahāvīra's birth; (b) Vigil on the sixth night after birth.

The treatment is essentially the same as that in our figure 85.

Plate CXVI

Fig. 415. HVB. 2. Siddhārtha celebrating Mahāvīra's birth festival.
The treatment is closely analogous to our figure 87.

Plate CXVII

Fig. 416. SMN. 5, 46. Mahāvīra's lustration and bath at birth.
The treatment is essentially the same as that in our figure 86.

Plate CXVIII

Fig. 417. SMN. 5, 55. Mahāvīra in the initiation palanquin.
The treatment is closely analogous to our figure 89a.

Plate CXIX

Fig. 418. SMN. 5, 59. Mahāvīra's *Samavasaraṇa.*
The treatment is essentially the same as that in figure 90.

Plate CXX

Fig. 419. SMN. 5, 66. Mahāvīra as a siddha.
The treatment is closely analogous to our figure 91.

Plate CXXI

Fig. 420. SMN. 5, 67. Pārśva's descent from the heaven.
The treatment is closely analogous to our figure 60.

Plate CXXII

Fig. 421. HVB. 2. Two scenes in one: (a) Pārśva plucks out his hair; (b) Pārśva in the initiation palanquin.
The treatment is essentially the same as that in our figure 94.

Plate CXXIII

Fig. 422. HVB. 2. Pārśva as a siddha.
The treatment is essentially the same as that in our figure 95.

Plate CXXIV

Fig. 423. SMN. 5, 73. Ariṣṭanemi's descent from the heaven.
The treatment is essentially the same as that in our figure 156.

Plate CXXV

Fig. 424. SMN. 5, 80. Ṛṣabha's descent from the heaven.
The treatment is essentially the same as that in our figure 186.

Plate CXXVI

Fig. 425. SMN. 5, 86. Ṛṣabha's birth.
The treatment is essentially the same as that in our figure 100.

Plate CXXVII

Fig. 426. SMN. 5, 119. Ārya Kālaka and Sāhi.
At the left of our painting, Sāhi is seated on *sinhāsana,* he holds a sword in his right hand and is seen talking with Āryakālaka seated oppsite to him. His face reveals a mood of serious cogitation.

White and black parasols are held over Sāhi. Seated opposite, Ārya Kālaka raising his right hand preaches to the Sāhi.

Fig. 427

चित्र ४२७

Fig. 428

चित्र ४२८

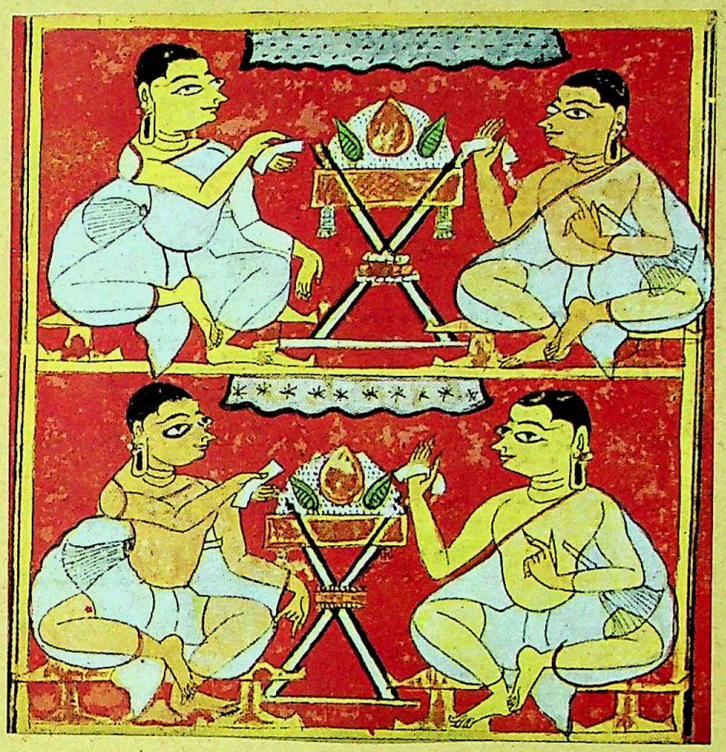


Fig. 429 चित्र ४२९

Below Ārya Kālaka is seen a Śaka soldier. Behind Ārya Kālaka are seen minarets of the fort surrounding the palace of *Sāhu*, and above the minarets is another Śaka soldier with a sword and shield. The faces of Sāhu and Śaka are painted in a deep red colour.

Some historians repronch Āryakālaka for his responsible for the influx of Yawanas (Greeks) into India; but if my guess is correct, Āryakālaka should be given credit for bringing Śaka-Yawanas to India and converting them to Jainism, thus displaying the broad sideness of the Jain culture. The nomenclature 'Jain' does not indicate a community but represents a religion and this is testified to, by this direct approach to the question.

Recent discovery of Jain Stupas from the excavations carried out at Kankālīṭilā (Mathura) shows the grandeur of Jain architecture. If Āryakālaka had not urged the Śakas to come to India and embrace Jainism, the recent excavations at Mathura would have told a different story.

Plate CXXVIII

Fig. 427. SMN. 5, 118. The defeat of the She-Ass magic and the siege of Ujjain.

The city wall of Ujjain with a gate is at the left to right. King Gardabhilla is seated on a golden *āsana*, inside the fort and in front of him lies an *agnikuṇḍa* (brazier with fire). King Gardabhilla is wearing spells before a brazier bearing fire and She-Ass is standing near the gateway which is near the *agnikuṇḍa*. Outside the city walls, the upper portion shows two Śaka bowmen standing with drawn bows and below the bowmen is seen a Śaka soldier with a sword and shield. The right hand lower extremely also shows a Śaka soldier with a sword and shield.

Plate CXXIX

Fig. 428. SMN. 5, 132. Part of Mahāvīra's audience as he preached *Sāmāchārī*. In the upper portion are four laymen; and in the lower portion are represented two nuns and two laywomen. All sit on golden seats.

Plate CXXX

Fig. 429. SMN. 5, 132. Part of Mahāvīra's audience as he preached the *Sāmāchārī*. In the upper and lower portion are seated two Jain monks. In the middle of both portions is also represented a sthāpanāchārya. In the raised right hand of each is a *muhapatti* (a piece of cloth). They are all sitting on golden seats.

APPENDIX A

श्रीरागप्रमुखा रागाः षट् षड्भाषाभिरन्विताः ।
प्रत्येकं ते च विज्ञेयास्तांस्तु वक्ष्ये सलक्षणान् ॥ ७१ ॥

श्रीरागोऽथ वसन्तश्च भैरवः पञ्चमस्तथा ।
मेघरागस्तु विज्ञेयः षष्ठो नट्टनरायणः ॥ ७२ ॥

रूपवर्णादिकं किञ्चिदमीषां प्रतिपाद्यते ।
श्रीरागोऽथ गौरवर्णः सोऽष्टहस्तश्चतुर्भुजः ॥ ७३ ॥

पाशाब्जपुस्तकाङ्कुशबीजपूरकभृत्करः
वीणाकरद्वयः स स्यादेकश्च वरदः करः ॥ ७४ ॥

विख्यातोऽयं हंसयानो ब्रह्ममूर्तिरिवापरा ।
एषां तु रागभाषाणां नामानि स्युर्यथाक्रमम् ॥ ७५ ॥

गौडी कोलाहलान्धाली द्रविडी मालवकैशिकी ।
षष्ठी स्याद्देवगान्धारी तासां वर्णादि वर्ण्यते ॥ ७६ ॥

गौडी भाषा पीतवर्णा गौराङ्गी गजवाहना ।
कोलाहला रक्तवस्त्रा गौरा तु शुकवाहना ॥ ७७ ॥

धूम्राभा कृष्णवसनाऽन्धाली शूकरवाहना ।
द्रविडी रक्तचीरा स्याद् भूमाभा मत्स्यवाहना ॥ ७८ ॥

मालवकैशिकी गौरा क्रौंचगा रक्तचीवरा ।
रक्ताभा देवगान्धारी पीतचीराऽश्वगामिनी ॥ ७९ ॥

श्रीरागानुगता भाषा वीणाहस्ता षडप्यमूः ।
रागस्याथ वसन्तस्य रूपवर्णादि कीर्त्यते ॥ ८० ॥
इति सभाषश्रीरागलक्षणम् ॥

षड्वदनो दशकरो वसन्तो विद्रुमप्रभः ।
सुतालशङ्खखट्वाङ्गफलचक्राब्जभृत्करः ॥ ८१ ॥

सवीणौ च करौ यस्य वरदाभयदौ तथा ।
वाहनं कोकिला चैत्र वैशाखे गीयते सदा ॥ ८२ ॥

आन्दोला कशिकी चैव तथा प्रथममञ्जरी ।
गुण्डगिरी देवशाखा रामग्री षड् वसन्तजाः ॥ ८३ ॥

अथासां लक्ष चान्दोला दोलारूढा सुवर्णभा ।
शेषा अपि च गौराङ्ग्यौ दोलास्था नादपूरिताः ॥ ८४ ॥
इति सभाष वसन्तः ॥

भैरवः श्वेतवर्णः स्यादेक वक्त्रोऽष्ट हस्तवान् ।
वृषयानः कृत्तिवासाः कालभैरव रूपभृत् ॥ ८५ ॥

सर्प त्रिशूल खट्वाङ्ग जपमालाभिरन्वितैः
वीणा पाश फलाब्जैश्च पाणिभिर्भूषितो ह्ययम् ॥ ८६ ॥

भैरवी गुर्जरी चैव भाषा वेलाकुली तथा ।
कर्णाटी रक्तहंसा च भाषाः षड्भैरवानुगाः ॥ ८७ ॥

नीलांशुका रक्तवर्णा भैरवी शुकवाहना ।
गौरवर्णा पीतवस्त्रा गुर्जरी मेषगामिनी ॥ ८८ ॥

श्यामाङ्गी कृष्णवसना भाषा गरुडवाहिनी ।
वेलाकुली रक्तचीरा गौरा स्याद्वृषयायिनी ॥ ८९ ॥

कर्णाटी हस्तिगमना नीलाङ्गी रक्तचीवरा ।
हंसयाना पीतवस्त्रा रक्तहंसा प्रवालजा ॥ ९० ॥
इति सभाष भैरवलक्षणम् ॥

पञ्चमस्य च रागस्य सभाषस्याऽथलक्षणम् ।
पञ्चमः पञ्चवक्त्रः स्याद्दशहस्तो गजेन्द्रगः ॥ ९१ ॥

वीणा पाश फलाङ्कुश खट्वाङ्गाब्जभृत्करः ।
तालाऽभयादि युक्पाणिः श्यामलाङ्गश्च कीर्त्यते ॥ ९२ ॥

त्रिगुणा स्तम्भतीर्थी स्यादाभेरी ककुभा तथा ।
वइराडी च सामेरी षड्भाषाः पञ्चमे मताः ॥ ९३ ॥

त्रिगुणा महिषयाना च श्यामला कृष्णचीवरा ।
स्तम्भतीर्थी पीतवस्त्रा रक्ताङ्गी सर्पवाहना ॥ ९४ ॥

नीलाम्बरा च गौरी स्यादाभेरी केकिगामिनी ।
ककुभा रक्तसिचया रक्ताङ्गी बकवाहना ॥ ९५ ॥
वइराडी भिन्नवर्णा च कृष्णवस्त्रोष्ट्रयायिनी ।

श्वेतवर्णा नीलवस्त्रा सामेरी स्यान्मृगासना ॥ ९६ ॥
इति पञ्चमलक्षणम् ॥

अथ मेघाभिधो राग एकवक्त्रोऽष्टपाणिभृत् ॥
मेघवर्णः केकिगामी पीताम्बरधरोऽपि च ॥ ९७ ॥

शङ्खचक्रगदावीणापद्माभयधराऽसिभृत् ।
करोच्चयो यस्य बभौ तस्य भाषाः षडप्यथ ॥ ९८ ॥

बंगाला मधुरा चैव कामोदा चोक्षसाटिका ।
देवगिरी च देबाला तासां लक्षणमुच्चये ॥ ९९ ॥

बंगाला पीतवसना गौराङ्गी खड्गगामिनी ।
पीतवस्त्रा च नीलाङ्गी मधुरा सारसवाहना ॥ १०० ॥

नीलाम्बरा गौरदेहा कामोदा क्रौंचयायिनी ।
गौराङ्गी पीतवसना हंसयानोक्षसाटिका ॥ १०१ ॥

तार्क्ष्यासना देवगिरी मेघाभा रक्तचीवरा ।
मयूरवाहना श्यामा देबाला नीलचीवरा ॥ १०२ ॥
इति सभाषमेघरागलक्षणम् ॥

नट्टनारायणो रागो नीलवर्णश्चतुर्भुजः ।
शङ्खचक्रगदावीणाकरः स्याद् गरुडासना ॥ १०३ ॥

तोटिका मोटिका चैव नट्टाडूंबी तथैव च ।
गान्धारी (मल्लारी ?) सिन्धुमल्हारी नट्टनारायणाश्रयाः ॥ १०४ ॥

अथाऽऽसां लक्षणं रक्ता तोटिका शम्बरासना ।
मोटिका नीलवसना गौरा कुर्कुटवाहना ॥ १०५ ॥

नट्टा क्रौञ्चासना पीतचीवरा मेघदेहभा ।
हेमवर्णा रक्तचीवरा डूंबी स्यान्नरवाहिनी ॥ १०६ ॥

नीलाभा रक्तवसना मल्लारी बकपोतगा ।
सिन्धुमल्लारिका गौरा पीतचोरा गजासना ॥ १०७ ॥

वीणाहस्ता नादरूपा भाषाः षट्त्रिंशदात्मगाः ।
रागभाषे तथोक्त्वाऽथ रागाङ्गादिकमुच्यते ॥ १०८ ॥
इति सभाषनट्टनारायणलक्षणम् ॥

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